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Journal of the Art Department

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The essays, etc., appearing in the issues of this Journal will, for the most part, be derived from the work of seminar students, alumni, and members of the staff of the Foundation Art Department. On occasion, articles and pieces will be published not directly concerned with the Foundation's philosophy but representing original work by the Art Department's students and outside contributors which the editorial staff considers to be of general interest to the Journal's readers. Publication occurs twice a year.

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Three Aspects of Art Their Interrelationships*

by Violette de Mazia**

PART ONE—INTRODUCTION

The expressive, the decorative and the illustrative are three major aspects of a work of art† that must be considered in any thoroughgoing study of its meaning. In order, however, to establish exactly what these aspects embrace, we want at the outset to dispel the confusion frequently encountered which stems from the belief that the three aspects are the prerogative of art alone—they are not—and, concomitantly, that their presence automatically bestows an aesthetic identity on the object in which they are found—it does not. Actually, it is demonstrable that

^{*} Some of the ideas developed in this essay were originally presented in class demonstrations.

^{**} Director of Education.

[†] The technical aspect is, of course, as important, and the aesthetic is the sine qua non of any art form: without them, art cannot be. Although the concepts in this essay are considered, for the most part, as they apply to paintings, their principles hold true with regard to the achievements of artists working in other media. For information about the general nature of aesthetic quality, we refer the reader to: Violette de Mazia, "Aesthetic Quality," The Barnes Foundation Journal of the Art Department, Vol. II, No. 1, (Spring, 1971), The Barnes Foundation Press, Merion, Pa., pp. 3–27, and "Expression," ibid., Vol. V, No. 2, (Autumn, 1974), pp. 3–4.

neither of these assumptions could be further from the truth. For the first, if we ponder and examine objects and situations around us, not just those that are works of art but any man-made object or situation, we shall discover the inevitable presence of all three aspects: the maker perforce exercises selectivity, hence, the product is an expression of his ideas; the product has a sensuous actuality—color, shape, texture, etc.—hence, is attractive, inherently decorative; and it acquires a distinctive, factual identity, hence, a "whatit-is-ness," an illustrativeness. At the same time, and we want to make the point as clear and emphatic as possible, objects or situations that possess the three aspects are not, for that, art. And this, as we shall see, applies as much to a painted picture as it does to such an unassuming item as a piece of sewing thread or to a computer.

Our main concern is, of course, with understanding the artist's statement, which we may distinguish from other man-made objects in that it is a specific, deliberate embodiment of an aesthetic experience in terms of the qualities of a chosen medium, the significance of which lies in the broad human values perceived and communicated. Accordingly, our discussion will be directed towards the rôle of the three aspects in painting that is art, though we shall also consider their rôle in canvases which fail to achieve that status.

To this end, let us begin by recapitulating succinctly what, with reference to the decorative, the illustrative and the expressive aspects, our studies in previous essays have shown. First, an aspect, in contrast to a part,* of a thing, event or situation is that entire actuality regarded from a particular point of interest. Secondly, each of the main aspects of the work of the artist bears a relationship to the experience which resulted in the created entity. The illustrative aspect considers and consists in the factual indication of the situation with which the artist interacted; that is, it records, reports, throws light on the facts, as such, of the subject, the object or activity, portrayed. The decora-

^{*} For a detailed discussion of the distinction between a part and an aspect, see: Violette de Mazia, "The Decorative Aspect in Art," The Barnes Foundation Journal of the Art Department, Vol. VI, No. 1 (Spring, 1975), The Barnes Foundation Press, Merion, Pa., pp. 31–34.

tive is the sense appealing, sense gratifying aspect; it attracts, entertains, feeds and rewards the senses. And the expressive is that aspect of the work which embodies and brings out, objectifies, in terms of the qualities of a particular medium, the meanings, the broad human values, aesthetically qualified, that things, events and situations had for the artist and can have for us, meanings that either have crystallized in the traditions—eighteenth-century French delicacy, for instance; Venetian mellowness; Florentine space clarity; Rubens' color voluptuousness and dynamic swirl or Courbet's compact solidity; and so forth—or result from our direct, personal response to the world about us. This objectification of broad human values, this expressive aspect, to whatever degree it is anchored on the illustrative, i.e., on subject facts, and to whatever extent it is enhanced by the decorative, exists as a new actuality—an actuality composed of new, its own, facts; new, its own, relationships; new, its own, qualities—that comes into being as an individual genuinely experiences, interacts with, some outside piece of the world and that occurs nowhere else than in its own makeup. observation we have previously made is that, in a successfully integrated work, these three aspects do not exist independently of one another; rather, they support, reinforce, cooperate with each other as, in their specific interrelationships, they merge to endow the constructed entity with distinctive identity.

In earlier essays* we made an admittedly arbitrary but analytically useful separation among these aspects of the work of the artist. It was useful to make this separation for the purposes of analysis because each aspect represents a kind of interest, a point of view, a particular idea of the significance that things of perception possess. And, although all three aspects are contained in any aesthetically significant entity—indeed, as already indicated, all are obligatory elements, components, of identity—they occur with varying dominance, varying emphasis, according to the experience of

^{*} Violette de Mazia, "Expression," The Barnes Foundation Journal of the Art Department, Vol. V, No. 2, (Autumn, 1974), The Barnes Foundation Press, Merion, Pa., pp. 3–32, and "The Decorative Aspect in Art," ibid., Vol. VI, No. 1, (Spring, 1975), pp. 3–35.

a given artist on the occasion of his statement. In order, then, to understand that statement, it is important that we be able to see the interrelationships that can exist or be established, created, among these aspects.

In our present study, we shall look at a number of paintings from the viewpoint of the varying rôles of each of the above-mentioned aspects in determining the paintings' aesthetic identity. That is to say, we shall be specifically concerned with the identity of a picture in terms of the relative importance of its illustrative, decorative and expressive contents. Correspondingly, we shall note that, although one aspect may, because of a particular artist's interest at a particular moment, dominate the others, it nonetheless is, and must be, supported or qualified by the others, for, as we observed, each is an inherent aspect, an inseparable component, of an entity—aesthetic or not—per se.

From the above, we may deduce that, in a work of art whenever one aspect dominates the others to the extent of overwhelming, overshadowing, them, the result is left wanting; the thing produced is then, theoretically at least, essentially, strictly—not to say "merely"—decoration; essentially, strictly—not to say "merely"—illustration; or it is expression as dry as sand.*

PART TWO

What we may refer to as "expression as dry as sand"—and even sand has a color and an illustrative identity, a "what-it-is-ness"—of relatively infrequent occurrence, can be approximated by some of Cézanne's paintings of the middle and late 1870s. "Bathers at Rest" (Plate 25),

^{*} Should this seem to contradict our opening remarks, we might point out that, in actuality, nothing can be "merely" decorative, illustrative or expressive: the illustrative and expressive need, cannot exist without, some objective material used as a medium, and that material, by the very fact of its tangible existence, will inevitably present shapes, patterns and color—i.e., food for the senses. By the same token, the decorative, of which color and pattern are the mainstay, inevitably partakes of the meaning of that color and pattern—even though it be but an illustrative meaning of circular shape or wiggly line and an expressive meaning of the warmth of a red or the cool of a blue.

for example, as a totality asserts itself primarily as a particular Cézannesque expression of power, all-thereness, solidity, massiveness, weightiness, qualities embodied in units rhythmically disposed over the canvas in a slow, ponderous pacing. But the manner in which these qualities are communicated is less than intrinsically sensuously appealing: color, with the exception of short passages, is drab and "painty"; light, on the whole, neither sparkles and shimmers nor glows; linear drawing and modeling of the subject facts are rough and awkward; and the patterns which result from the selection, use and organization of material are not, of themselves, particularly engaging. At the same time, however, "Bathers at Rest" can be said to have the virtues of its defects. Indeed, the very restraint in sensuous embellishment and the relatively perfunctory illustrative information—the figures could be pieces of sculpture; the plane on which they stand or recline could be a platform of wood or cement; the "trees" are far from being leafy; the "water" is frozen; the "clouds" are levitated rocks—are, in great measure, responsible for the forceful and direct impact of Cézanne's expressiveness, and the heaviness of the execution and the clumsy handling of thick impasto themselves contribute to the weight and power. It is, in fact, partly because of the preponderance of such expressive qualities that the decorative and illustrative are relegated to so subservient a position in the picture effect. Thus, the painting, with its tremendously powerful impact, is, as we have said, an instance of what may be practically termed just expression—expression unadorned.

Lest this be taken to fit and, from the standpoint of art merit, to redeem the work of "non-representational" painters, in which, as we shall note in detail below, the illustrative aspect reaches the vanishing point, it should be remarked that, in paintings like Cézanne's "Bathers at Rest" and not in paintings in the "non-representational" category, the illustrative aspect, however imprecise it might be, anchors the expressed qualities in subject facts that have meaning in themselves. It is a commonplace to say that the full significance of any expression depends as much on the significance of what the expression is about as on the qualities and

feelings it expresses: for instance, when we say "it is sweet" and when we say "sugar is sweet" or "Susie O'Grady is sweet," the full meaning of the quality expressed by "sweet" is each time materially modified. Correspondingly, forcefulness of color, like other qualities we might find in "non-representational" canvases, does not express as specific a meaning as the quality of forcefulness of color that also builds up, defines or suggests—i.e., with whatever degree of accuracy or completeness, illustrates—a figure, a tree, a cloud that we might find in the Cézanne.

In fact, it is because the illustrative in "non-representational" paintings is reduced to a minimum that they verge on being little more than strictly, or "merely," decorative as, for instance, Hans Hofmann's "Untitled" (Plate 57) and Kandinsky's "Composition 8" (Plate 1). In both of these the color and line patterns are accentuated at the expense of what else a picture can embody.*

Since experience without something experienced is a contradiction in terms—there can be no feeling about nothing—"non-representational" art is not possible in any absolute sense. However, a type of painting is quite possible (and has

^{*} Again, we should note that the descriptive phrase "merely decorative," at least as applied to painting, somewhat overstates the case. What goes into making up any picture cannot but be selected for some purpose—consequently acquires the meaning of that purpose—even if the purpose be solely to be decorative. Furthermore, color pattern, as just color pattern, may offer, express, its own set of distinctive qualities, or broad human values, presented in a novel, personal manner: in the Hofmann, for example, we are given a kind of vivid brightness, a kind of exoticism, boldness, drama, simplicity, a kind of jagged angularity and so forth—qualities which have interest for us as well as for our eye, albeit a limited interest, for the qualities are expressed only about and by way of the area of the canvas covered simply with color shapes. The status of such "non-representational" work—meager as it is in expressiveness, seldom involving more than two-dimensionality, ignoring traditional values and reducing the illustrative to virtual insignificance—obviously approaches that of "mere" decoration; the color patterns say practically their all in their original impact on our eyes. Hence, it is to the work of these "patterners," as we should more accurately call the "abstract" and "nonobjective" painters, that we addressed our remarks in our previous essay (ibid., Vol. VI, No. 1, Spring, 1975, pp. 20-30) when we made the distinction between that which is essentially or merely bait for the eye, having little or no meaning beyond itself, and that which is of an entity capable of satisfying our intellectual, as well as sensuous, interest.

recently been developed to the point of becoming an obsession) in which so little of the original subject that served as the starting point is retained and in which the original relationships of the elements are so radically altered that the resulting patches of color, fragments of line or areas of space to which they have been reduced have a kinship with a variety of objects rather than with any single, identifiable one.* A bright yellow circle, for example, vaguely recalls the moon, the yolk of an egg, perhaps a "flying saucer," a lighted electric globe, a grapefruit, a balloon, a slice of pineapple, a disc in the game of tiddlywinks; a triangular shape may in our mind belong to the peak of a mountain, the sail of a boat, a nose, a Christmas tree, the gable of a house, a musical instrument, a section of a pie or of Brie cheese. When such shapes or colored areas constitute an entire painting and no contextual clue is supplied as to their original identity, the choice of references is literally unlimited, one selection being as arbitrary as another, the kinship always utterly tenuous and superficial. The most indulgent comment that can be made about such pictures is that, when novel and ingeniously organized, with sensuously appealing color and sufficiently varied compositional rhythm, they supply agreeable, decorative entertainment for the eye. As works of art, however, their place is on almost the lowest rung of the ladder. Instead of revealing a new and rich insight into the things of our world, they reveal nothing about anything we can be seriously interested in: the only object they can be said to enrich is the canvas on which the patterning color patches are spread. But a piece of canvas, as a fragment of our world and life, holds extremely little of value—much less even than a plain floor-covering.

The foregoing castigation of so-called abstract or non-figurative painting may seem to fly in the face of our fundamental aesthetic axiom that the meaning of the

^{*} On this point, see also John Dewey, Art as Experience, Minton, Balch, & Company, New York, 1934, p. 93, and Albert C. Barnes, The Art in Painting, Harcourt, Brace & Co., New York, 1937, pp. 35–36.

artist's form resides in his use of the plastic* means and not in the subject depicted; that creativeness, not arbitrarily literal fidelity to fact, is the essential aspect of art; and that such creativeness inevitably entails some measure of distortion. But the apparent contradiction disappears when we reflect that the basic service of art to everyone is to teach him to see by inciting his imagination to action; that at the start of our aesthetic education we do not really see, but only recognize situations calling for practical response; that as such education progresses we gradually learn to see more penetratingly, comprehensively and satisfyingly, but also in terms unfamiliar to the uneducated person, who sees only stereotypes and therefore charges the painters who have recorded their fresher and more revealing perceptions with deliberate mystification or pretentious posturing. The charge is indeed

In the case of the painter, the basic plastic means are color and its derivatives, light, line and space. These means are plastic in both senses of the term: like putty they can be made to be of this or that kind; and they have an effect on each other through the action of the specific relationships established by the artist. The key to their being plastic in effect lies, of course, in the fact that relationships are active (see: Violette de Mazia, "Learning to See," The Barnes Foundation Journal of the Art Department, Vol. III, No. 1 [Spring, 1972], The Barnes Foundation Press, Merion, Pa., pp. 14–22) and that, consequently, reciprocal action between related factors always occurs. And, since nothing exists alone, mutual exchange is constantly and universally taking place—as much among the artist's means as among the components of his created piece or as among all other participants in the world we live in. Since such mutual exchange is inevitable, it therefore should be, and is, taken into account by the artist, consciously to whatever extent.

Let us examine first the plastic character of color. Color can be made, as we know, to be this or that color; conversely, it is actively plastic in its effect on other colors, as well as on light, space and line. For example, juxtapose red and black, and the red takes on a vividness it would not have alone or in other color contexts; juxtapose red and yellow and red and blue, and the red takes on, in turn, a bluish and a yellowish cast. Again, suppose that a thousand-watt yellow bulb illuminates a 20' by 15' room and that we replace it by a blue "daylight" bulb of equal wattage: after the exchange, the light is no longer the warm light it was, and the room appears to be illuminated by twilight rather than by a glowing sunset. With regard to plastic effects of color on space, intense color makes objects appear close at hand, while pale color pushes them farther away. As for its effect on line, place markedly contrasting colors side by side, and the line of demarcation is strong; juxtapose two of a nearly similar tone, and the strength of the line diminishes.

While an aspect of color, light is nonetheless in itself one of the artist's

^{*} The term *plastic* may have either a passive or an active sense. In the passive sense, it ascribes malleability to a thing: that thing can be made into something else. In the active sense (as we use the word, for example, in connection with surgery—plastic surgery), it attributes to one thing the power to change the nature of another. The plastic means of the artist, then, consist of everything that he uses to make his statement.

justified when levelled against the "pure abstractionist," who has virtually taken leave of the human and intelligible world, but assuredly not against the genuine artist, who offers the open-minded observer a means of enlarging his own vision. With this we come to the relationship of the subject to the spectator.

The artist, as we have seen, develops the subject of his picture by focusing upon it all the resources of his personality, his funded experience and his command of the medium. The painting embodies his conception of the subject. For the spectator, however, the situation is exactly reversed: he begins where the artist leaves off. For him, the spectator, subject is to be found among those aspects of the real world which he shares with everybody else—the tree, the apple, the sky, the woman, the stream, the picnic, the race-

plastic means, actively as well as passively. Not only can it be made to be this or that kind of light, but it also has the power to change the character of color, of texture, of space and even to turn an area into a volume.

We now come to the question of line as one of the painter's plastic means which, no matter of what kind or however metaphorically intended, helps, as outline, to define shape and elements in the pattern, thus affording clues not only as to the subject identity of each unit, but also, by giving direction to area, as to its place and activity in the total scene. Line, furthermore, may have a specific plastic effect upon area in that it has the power to change it into volume. Specifically, the plastic quality of line means this: line can do more than merely separate and shape a given unit. In Hélène Perdriat's "Woman and Cat" (Plate 91), to take an adverse example, the line does next to nothing save separate and shape areas of a pattern. In Nahan's "Armenian Girl' (Plate 58), on the other hand, area becomes volume by virtue of the relationship of the lines to each other—that is, not because a line is placed here or there but because of the particular sensitivity in the control of what we may call perspective as perspective applies to the relationship of all the pinpoint portions that make up each of the lines facing each other. This may be seen, for example, on Plate 59, at right: lines converge, volume recedes; they diverge, and volume comes forward. This, too, occurs in a more subtle fashion in the linear perspectives established in the drawing on Plate 59, at left, as well as in Nahan's "Armenian Girl," but not in Perdriat's "Woman and Cat." And, when, as in Picasso's "The Strong Man" (Plate 90), the line is "lost and found," alternately thick and thin, alternately dark and light, the plastic effect of the light-and-dark relationships thus created reinforces the plastic action of the lines themselves in their imparting three-dimensionality to the areas they define.

Space and brush work, no less than color, light and line, can be made to be of a particular character and likewise can change, by their nature and the relationships they create, the nature of the factors in the context. Space can be deep, vast or circumscribed, open-ended or enclosed, clear or atmospheric and so on, and it can, among other effects, blur or accentuate outline, increase or diminish size and pale off color. Brush work, again, may be made specific to serve the artist's purpose: individually perceptible strokes or smooth glazes

track, the interior of his own living room. All these "fragments of life" have specific meanings for each of us, despite the fact that the meanings are never completely identical for any two individuals; even when we are communicating by means of words and have the dictionary to guide us, what it supplies us with is the significance of terms, not of the things themselves ("A rose is a rose," but "That which we call a rose by any other name would smell as sweet"). The meaning of things, not as they are abstractly defined but as they

or scumbles do also, according to the specific character given them, draw, model, set in space and help to impart to the color they apply a smooth surface and gentle tone transition or a ruggedness or a vibrant quiver or a scintillation and so on.

The term plastic can also legitimately qualify illustration: in plastic illustration, selectivity has acted on the original subject, which in turn affects the nature of what the picture will be. Likewise, form can be referred to as plastic when it results from the relationships of all the plastic means: it was made to be what it is, and, by so being, it transforms the subject situation into a new, an aesthetic, situation.

From the above, it should be clear that there is no reason to limit, as is so frequently done, the use of either the term "plastic" to three-dimensionality or the term "plastic form" to the art in sculpture, since the identity, the form, of any creative achievement in any medium of expression results from the nature of the selected components, its specific plastic means, the manner of their employment and the effects of their interrelationships.

Finally, we should point out that there is a significant, albeit subtle, difference, from the point of view of art, between plastic values, i.e., those properties or attributes which belong to the means themselves—the attributes of rigidity or flexibility of line, for instance, brightness or sobriety of color, brilliance or somberness of illumination, depth or shallowness of space—and broad human values, which are brought about by and perceived as the result of specific relationships established among the basic elements or means employedsubtlety, daintiness, power, sense of conviction, variety, solidity, weightiness, lightness, coherence, order, rhythm, movement, fittingness of means to intent and so forth. Clearly, plastic values occur as the result of any usage of a medium of expression: in Thrasher's "Relax now, Please" (Fold-out Plate 66), for example, some lines may be described as sharp and angular, areas as cleancut, color as somber, if not dull or dead; similarly, of Grant Wood's "American Gothic' (Plate 65), we may say that space is relatively deep, areas pattern the picture in a two-dimensional fashion, the paint surface has a smoothness. For all this, however, neither picture may be said to be expressive, that is, to draw out from the specific line, color, space, etc., the meanings these may have in human experience. In other words, none of the plastic values is qualified or has significance beyond its own identity. This we may contrast with the use of means in Daumier's work (e.g., Fold-out Plates 15 and 24), where, as we shall see, light, line, space and color not only have their own qualities of sharpness of contrast, ruggedness, three-dimensionality, etc., but also serve to express and are qualified by such broad human values as drama, power, simplicity that characterize the artist's particular response to the world and to his chosen medium of expression.

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are concretely experienced, is not static, since it evolves from our personal interaction with them, which naturally varies according to circumstances and the personalities involved. What we do to our environment and what it does to us are, in other words, what determine its specific significance and value. And our knowledge of it increases in proportion to the relevance of our sensitivity and the degree of intelligence in our reaction.

We may sum up the foregoing points as follows: while we may all be perfectly familiar with whatever meaning a thing or situation can have in practical affairs, it requires the kind of specialist that the artist is to discover and to reveal to us, in and through his re-action to and re-creation of it, those aspects that are inherently significant and valuable, those that our specialized practical interests have blinded us to in short, those which are aesthetic. And that revelation is what art is. It is thus that the artist helps us to know better, with a fuller sense of their significance, things we already know in some way, in our way, but which we see "through a glass, darkly." As against this, "non-representational art" remains a thing remote from the world of experience, a set of intellectual calisthenics performed in a vacuum because it fails to establish any but the vaguest, most tenuous and most factitious connection with normal human experience.*

^{*} Of course, the avowed aim of the "non-representational" schools, *i.e.*, to avoid any reference to the things we know, is clearly impossible of achievement: a shape, a pattern of shapes are not nothing; a pattern of shapes is what our eye registers of the world, and we either acknowledge their conformation or reject what we see as meaningless. An instance of the latter occurred among the members of an inland African tribe who, when shown a photograph of a ship at sea—and they had never seen a ship at sea—simply dismissed it as just a pattern.

If, on the other hand, we know, either by our own experience or by some other indication, what the subject was, we are able to draw from our own background as we look here and now; and the knowledge we bring to bear helps us to see the work for what it is, allows us, as it were, to enter the scene—as we do when, for instance, we assemble into an identifiable image the wavelengths of a newly turned-on TV screen. Or, as frequently in the case of Bonnard's pictures, e.g., "The Breakfast Table" (Plate 100), in which the figure of a woman is hardly more than a unit in a pattern of shapes and the clue to the identity of the picture might be aptly such a subtitle as "Cherchez la Femme (Find the Woman)," it is because and by way of our knowing what a woman's shape is that . . . there she is! (Along the vertical border at the left)—with which discovery the subject becomes more clearly seeable. In other words, the first step to seeing is to recognize; and, consequently, without a significant link to human experience, without an embodying context, full expression, communication, cannot take place.

At this point we should stress that we intend to imply neither that it is the artist's obligation to re-create what nature offers nor that the qualities or attributes that belong to the things and situations of nature as yet untouched by man are the same as those that belong to works of art. Unlike a work of art, nature's offerings are not expressions, not embodiments of anyone's experience. Rather, their attributes are but properties, facts, of their identity and have only potential expressive, decorative and illustrative signifi-That is to say, these properties occur as definitive characteristics — curvilinearity, weight, delicacy, etc. whether we experience them or not, just as the tree that falls in the forest engenders wavelengths of sound regardless of whether or not we are there to hear it. Furthermore, it is possible for us to observe, to register, those facts without considering relationships—the sunset is red, the sky blue, the mountain ridge jagged, the moon round. We recognize such features as qualities of identity, but the things to which they belong do not express them, for no selection on man's part took place in their creation: thus, although it is true that a rose petal is delicate, its delicacy is only a property of its "what-it-is-ness," its illustrative, not its expressive, And that, indeed, is why literal illustration, a representation of what the eye registers, however imbued with delicacy the thing depicted may be, is not expressive of that quality.

Expression, on the other hand, is born only as an individual responds to, experiences, the facts of nature he registers. In this sense, the very act of perception is expressive, for in it we select to see from a particular standpoint of interest, from which what we see derives a meaning to us. Likewise is the artist's painting an instance of perception, in his case made manifest, communicated, through the relationships of the objective characteristics of paint. It is, however, only so when the painter includes in his presentation of the registered facts their meaning to him. Then he gives us not, for instance, the delicacy of an accurately rendered, delicate rose petal—which is no more his experience of the attributes of the rose and of his medium than is a scientifically meticulous verbal rendition of the rose the experience of a poet—but

a delicacy imbued with the meanings that arise from imaginative, intellectual and emotional human responsiveness. With that observation in mind, we think of those people who criticize the work of the artist for its divergence from nature, its distortion of nature's appearance. Evidently, they fail to perceive the very fact that what nature presents has no source in man's experience and, therefore, is not expressive, whereas, in the case of a work of art, there is expression of the artist's experience.

Reverting to the artist's subject in relation to the spectator, we may thus briefly present our conclusion: artist's subject has a place in two worlds, his own and the observer's, and it is precisely this common identity that bridges the gap between them. Even though we dwell upon it for an instant only, we necessarily take it as our point of departure, and proceed from it to explore the artist's novel conception, distinctive representation and systematic development of his theme. It plays the all-important part of anchoring the artist's new effects, his meanings and values, to the world we know. The jewel-like quality of a color patch is something to which we respond with sensuous pleasure, but when the jewel-like patch is also identified as, say, an apple, it immediately assumes a more vivid interest from the artist's ingenious transfer of values from the emerald or ruby to the fruit we all know so well; it is, again, Susie O'Grady or sugar or just it that is sweet. Accordingly, the subject, with whatever kind and degree of distortion it has undergone, remains to the last a significant, indeed, a vital, factor in the observer's experience of the picture.

In the foregoing we have given an account of the interaction between the artist's painting and the mind and sensitivity of a spectator who is genuinely interested in learning to see. Unhappily, these conditions in the spectator are by no means always fulfilled. What occurs most frequently, perhaps, is that, thrilled by the discovery of something, anything, that he can identify from his own experience, the spectator goes no further; the effort required to assimilate what is new is beyond his powers, and what should be a first step, a mere prelude, becomes the climax

of the whole experience. Evidently, in such cases, pictures by painters like Norman Rockwell and Grant Wood (e.g., Plate 65) are incomparably more exciting, hence "greater," than pictures by Cézanne. They like these painters' work, people say, when what they mean is that they enjoy tremendously the chance to identify at a glance the subject portrayed. The inflation of their ego is immediate and boundless, and a profound union is established with the artist. With the pronouncedly non-literal Modigliani or Matisse or Cézanne or Giotto or Uccello, they feel no such unity, only bewilderment and frustration.

The distinction between literal, i.e., mere, illustration, which satisfies only the desire for identification, and plastic, expressive, illustration, i.e., illustration that is a steppingstone to insight and shared experience, may be made clearer by a series of concrete examples. As an instance of a work which is overwhelmingly illustrative and pretends to be nothing else, we may consider a characteristic picture from a popular magazine, a scene in the office of a dentist, by Leslie Thrasher, which bears the caption "Relax now, Please" (Foldout Plate 66). It is illustration pure and simple. We get what the picture means, what its message is, without reference to any aesthetic qualities of the painter's medium; we get it as we recognize the subject facts: in the dentist's chair a boy is seated, cringing in fearful anticipation; burrs and drills make it only too clear to the boy (and to the spectator) what is imminent; the dentist is ready to go at it, and his words, the caption, announce that the operation is about to begin. The picture accomplishes a literal presentation of these facts and nothing else. The situation is perfectly familiar to practically everyone from his own experience; we have all submitted to the infliction of pain under the circumstances shown and are in a position to share the victim's trepidation and helplessness. (And, being physically out of the circumstances depicted, we are able also to laugh.) That is the point of the picture, and the whole point; the identification completed, there is nothing further to be dwelt upon. The meaning lies entirely in the material facts of the situation illustrated, and the specific quality of the means used counts for nothing, since the employment of color, light, line and space is completely stereotyped. Their attributes are all merely parts of the conventional apparatus of identification and function solely as signposts. That they are merely marks of identification is demonstrated by the fact that the story could be told with equal accuracy, and elicit the same response from us, through a different color scheme, different illumination, different surface texture, provided the picture retained such instruments of literal symbolization as, for example, the white smock of the dentist, the relationship of the two figures in position and posture, etc., and also, of course, the caption—a trivial gratuity, an artificial support or prop that helps to complete not the picture but the story for which the picture supplies only the incidental impetus.

Because the drama is wholly in the stage properties, and not in the slightest degree in the plastic means themselves, the picture lies entirely outside the frontier of art. It releases our emotions about what it recalls rather than about itself: in reference to us its function is not unlike that of the electric switch which we turn on at one place on the wall in order to enjoy the illumination provided somewhere else in the room.

Paintings that are strictly illustrative or "mere" illustration, then, consist of those in which the message is embodied in and conveyed, to all intents and purposes, by the literal or symbolic significance of the subject as a subject; they are as if the artist, like Apelles of ancient Greece with his painting of grapes, had had no ambition other than that of "fooling the birds"—a question only of luck or of skill; and, to state it perhaps even more aptly, they are basically no more than technically deft reproductions of an *objet trouvé*.

In short, in "mere" illustration we get the point, the whole point, of the picture from the subject facts alone, and the character of the means employed counts for next to nothing. This can be conclusively demonstrated simply by turning such a picture upside down, either actually or in imagination. Put to this test, Thrasher's illustration shows nothing but figures ridiculously standing on their heads. The subject facts vanish, and the means by which those facts are presented—the mechanical, fact-depicting line, the dull, labeling color—remain as mere markings upon the picture area, with no meaning beyond their own identity. If, in

other words, with "mere" illustration we ignore the topic, the story disappears, and the picture meaning, too, is gone.*

Such presentations as Thrasher's belong to the same category of things as do the possibly useful though prosy, merely reportorial travelogue—however exotic per se be the places visited—the typical "canned" tour-guide description, the run-of-the-mill, conventional history course or book, the photograph indiscriminately snapped and the scientific compendium. Indeed, a work of art, unlike a travel postcard or snapshot, is not a souvenir; it is an entity in its own right.

The distinction between what is strict illustration and illustration which is art—i.e., aesthetic, plastic, expressive illustration, made to be what it is for the sake of the aesthetic expressiveness of the object created, of which the illustrative is an aspect—can be summarized as follows: while the mere illustrator uses the subject solely to say that subject, the artist uses the subject as a means of expressing broad human values and aesthetic qualities. In the case of Glackens' "Lenna with Basket" (Plate 64), for example, a painting that stresses the illustrative aspect, if we do as we did with the Thrasher and turn the canvas upside down, although the story collapses, little else of importance has been eliminated with it, for the picture retains in large measure the distinctive aesthetic qualities of the means employed which embody the character of the total statement—the sparkle of the color, its freshness and vibrancy, the exotic quality of the hues and of their relationships, the colorfulness of the ambiance, the flowerlike delicacy and so forth—meanings of the painting which are inherent in the matter that makes up the picture. †

^{*} An amusing instance of someone being incapable of seeing a work of art for what it is, and only seeing it for the subject facts, is provided by Samuel F. B. Morse, who was a well-known painter before he invented telegraphy. He once painted a picture showing a man in the agonies of death and asked a friend of his, who was a doctor, to criticize it. "Well?" prompted Morse, after the doctor had looked at the canvas very carefully, "What's your opinion?" The doctor straightened up and said firmly, "There's no doubt about it, malaria!"

[†] These meanings of a painting are not like dictionary or literal definitions—applicable at all times under all conditions—but are meanings arrived at through experience—that is, are representative of a specific point of view and of a particular background of knowledge and way of bringing that background to bear upon observed facts.

The subject in aesthetic illustration is, of course, readily identifiable; indeed, the illustrative dominates the decorative and the expressive. But, even when the subject strikes us as dull or unpleasant, we can still respond to the painting, or, for that matter, to any art expression, for the meaning it has as an object, an entity, in its own right: a canvas depicting an Entombment or a Crucifixion may shock us for its subject; the story of Othello as told by Shakespeare may repel us for the specific actions shown; but, if we are capable of seeing the works for what they are, for what they say, our feelings of distaste become sublimated, absorbed in the aesthetic—i.e., intellectually and sensuously satisfying in itself—experience provided by the makeup of the paintings and the play as a whole. That is to say, we may deplore what Othello does yet enjoy aesthetically what Shakespeare did.

There is perhaps no better example of aesthetic illustration than the work of Daumier, who, because of this, ranks with the most distinguished artist-illustrators of all times. In "The Imaginary Invalid" (Fold-out Plate 15), for example, the illustrative content is readily apparent; we recognize two figures in a particular attitude of the moment and each with a particular mien. These facts, however, are not all that we get from the painting, and what else we get—an intensity of drama, for instance, a sense of dynamic movement*—is not in the least dependent on any title or caption that may accompany it. Rather, the message, the meaning, springs mainly from the character of the means employed, from the manner of their employment and from the result of how they are employed, i.e., from the specific relationships established between them. Color is so handled as to be deep, of the structure of the picture elements, and to convey a convincing sense of actuality.† It is quali-

^{*} By dynamic movement we do not mean movement of the things depicted, but movement in our perception of their relationships as these relationships cause our eye to move in this or that direction. (See also "Dynamism—Another Parameter," by Marcelle and Ernest Pick, pp. 61–77 in this issue of the Journal.)

[†] The meaning of the term "actuality" in the above context should not be confused with that of the term "reality" in its usual significance; that is, the color conveys neither the sense of the "reality" of its being paint nor the sense of the "reality" of the real-life situation it is used to depict, but the sense of

fied by the pattern of the brush work, a mystery-laden chiaroscuro and a dense atmospheric ambiance that make for a subtle in-space succession—an idea borrowed from Rembrandt and those working in his tradition, as shown in, for instance, "The Centurion Cornelius" (Plate 14), in which painting, however, the illustrative interest is not stressed as it is in Daumier. Further, while in the Dutch example the

"actuality," the identity, it has acquired—a volume in space, a particular texture and so forth—by making up, belonging to, the picture as a distinctive entity, with its own intrinsic significance as an object of perception. In other words, paint has gone beyond itself, gone beyond being paint; it has acquired an expressive significance, much as words uttered to convey the meaning of a perception are no longer mere vocal sound.

The sense of actuality belongs, of course, to any work of art that deserves the name, for it results from the artist's expressing his meaning, his insight into the nature of "reality," in terms of the qualities intrinsic to his chosen medium. To demonstrate this point with another example of aesthetic illustration, let us look briefly at a picture by Birnbaum (Plate 60), in which the means are used, in the simplest of fashions, to tell the "story" of a football play. Here, the illustrated scene is presented not as Thrasher's is (Fold-out Plate 66)—i.e., as a mere compilation of recognizable facts—but as a translation of the qualities of the subject into meanings that belong to the artist's means, now a particular kind of quivering activity of line and directional patterns which the linear factor establishes that have significance to us in the perception of them, at the same time that we "get" the reference to what we know, the football game, the actions of the individuals and the activity of the particular episode.

Other examples that illustrate in clear fashion what is meant by "expressive in terms of qualities intrinsic to the artist's medium" are shown on Plates 62 and 63, wherein the very structure of the wood—carved to reveal the layers that build up the volumes by way of distinct planes or slices compactly superimposed on each other in parallel formation—is used to help to establish the objects' three-dimensionality. The principle may further be exemplified by the richness of the color in Renoir and the gracefulness of his line; the power of the color per se and of the dynamic space relationships in Cézanne; the vigor of Tintoretto's line; the forcefulness of Daumier's brush stroke; the swirl of the brush work in Delacroix. All these qualities are present irrespective of whether they belong also or are imparted to the represented figures, clouds, trees, etc., that constitute the subject of the various paintings, as against the superficial, literal portrayal of velvet, satin, muscularity of figure, particulars of a given action, etc., of the mere illustrators or as against the nonsensical pretense of painters who claim to express qualities that belong intrinsically to the medium, i.e., the language, of sculpture, music, architecture or literature. What these latter achieve, indeed, corresponds to a use, for example, of the medium of English in a syntactical manner that belongs strictly to the German language, such as "Yesterday I something Dreadful in the Newspaper read" ("Gestern habe ich etwas Schreckliches in der Zeitung gelesen")—an instance, also, incidentally, of the reverse of being expressive in terms of the qualities of the medium.

focus of light draws our eye gradually into the depth, in the Daumier the light is so distributed and organized that it takes on an abrupt character and points up vividly the dramatic intensity of the main units in the narrative, accentuating it vigorously here, gently there, but always eloquently, and everywhere, including the faintly delineated frame in the center of the background, contributing to its unification. The dark half of the Daumier canvas is punctuated by light, and the other, dominated by a large area of light, is punctuated by dark. The light is carried also to the screen at the left and to the bottle at the lower right; the focus of light on the bottle is removed from its normal point of incidence, and this distortion is part of the same drama as that in which the similarly displaced and accentuated light on the figures plays a part.*

A similar function, that of giving plastic embodiment to the narrative, is served by Daumier's technique. In general, the brush strokes and their pattern become more distinctly perceptible only when attention is directed to the allimportant compositional pattern and plastic expressiveness; elsewhere the surface remains relatively smooth and unbroken. This is clearly seen in the reclining figure, in the doctor's face, hair and jabot and in the curve of both the armchair on the right and the corresponding counter-curving unit on the left. In the reclining figure, the brush work is relatively unemphatic, almost as though it, too, were relaxed, vet it retains sufficient characteristics in common with the brush work used throughout. In the face of the doctor, the strokes, which, in the control of their shapes and of their directions have an affinity to those of Manet (e.g., Plate 13), are forceful, dramatic in their pattern and contrasting tones and constructive. On the hair they actually seem to quiver and swirl in elongated, snakelike blobs reminiscent of the technique in Daumier's contemporary Delacroix (e.g., Plate 22). In the jabot, the forceful downward strokes, in conjunction with the strongly contrasting light and dark, help, by imparting their own vigor and the drama of the patterning

^{*} Deplorably, the reproduction considerably attenuates the effectiveness of these units of light; in the painting they occur with positive, though subtle, compositional emphasis.

of their execution to the unit of cloth, to identify the material and to heighten its dramatic impact. Simultaneously, these strokes enter into rhythmic relationship with the linear movement of the men's arms, both to support the narrative and to bind together compositionally the two principal areas of the picture.

It might be appropriate here to compare the simplified, distorted drawing of the hands in "The Imaginary Invalid" with that of the hands in Cézanne's "Woman with Green Hat" (Plate 67). In the Daumier, all components, plastically rendered as they are, of the illustrative relationship between the doctor and the patient well serve the compositional alliance of the figures—the hands, in particular, with their absence of detail and diminutive size, providing a strong, spatially active, interlocking focal complex. Regardless, however, of the high degree of simplification, these hands more than adequately point up very directly the specific illustrative relationship—the doctor taking the invalid's pulse—between the two figures.

In the Cézanne, in contrast, the hands are distorted to produce an essentially plastic unit—a decisive, upright, blocky plane dynamically set up and off by the forceful, positive, horizontal plane of the lap—to balance, at the lower part of the composition, the corresponding relationships established at the upper part between the direction of the blocky crown of the hat and the direction of its brim. In other words, the hands in the Cézanne fulfill a preponderantly expressive intent: they do say "hands on lap"; but, although that is clearly heard, it remains aesthetically negligible.

Before leaving the point of this comparison, we might consider the rendering of the hands in Soutine's "Woman in Blue" (Plate 68), in which the hands are distorted for the sake of the dramatic impact of their boldly contorted shape and their rich, unctuous colorfulness, effects that relate them specifically to similar qualities expressed in the woman's face.

Further to emphasize our point, we might take another look at Thrasher's "Relax now, Please" (Fold-out Plate 66). In contrast to the distorted hands in the Daumier, the Cézanne and the Soutine, the hands in the Thrasher are anatomically correct, and the fingers, properly delineated, are shown in the

precise position required by the function they are called upon to fulfill in the literal illustration of the episode. Here, as in any such deft, literal presentation, creativeness is submerged, sterilized, by the insistence on technical attainment.

To summarize, the compositional organization of the Daumier, together with the deeply structural color, the pattern of directional lines and of the technique and the subtle, dense, deep space, with its dramatic disposition of the darks and lights, supplies a completely convincing plastic ballast to the depicted narrative. The drawing, moreover, so expressive of the tension of the scene as a whole and of the varied emotions of the participants, is not a matter of representational detail or of symbolic indications to be deciphered like the data of a cryptogram. Rendered by a set of deliberate departures from photographic literalism—to wit, distortion of color and modeling, subordination and omission of details, emphasis and simplification of the subject facts retained—and a harmonizing of every detail with the overall interest, the essentials of the situation are drawn out with the utmost economy of means, the significance of the story being embodied in the characteristics of the color, light, line, space and technique employed.

In addition to the fact that "The Imaginary Invalid" is a completely integrated plastic form, it has the qualities required to make it a major work of art: Daumier has conceived and presented the scene or episode with dramatic force tempered by subtlety; with depth, richness and expressive vividness; with profound conviction; and, finally, in a manner possible only to a man with his unique insight and power of imaginative perception—that is, possible only to

Daumier himself.

In "The Imaginary Invalid," Daumier owes a lot, as we noted earlier, to Rembrandt and, we should add, to Tintoretto (e.g., Plate 23)—to the latter, a debt apparent in the drama of light and dark, the juice, the unctuousness, of the color and its structural quality, the compositional sweeps and the general character of the simplifications. All these effects have, however, been adapted, translated, individualized and made to serve his, Daumier's, needs: they are put at the service of illustration. Indeed, from this point of view, with

reference to "The Imaginary Invalid," we may say that Daumier is to Tintoretto as Glackens is to Renoir.*

What Daumier gives of his experience of the subject by way of his handling of the medium cannot be given, duplicated, in any other type of illustration; we do not, for example, find it in the original story, Le Malade Imaginaire, by the seventeenth-century playwright Molière, provided that we see what is there in the total picture and do not look for nor expect what is not in the nature of aesthetic, plastic, expressive, illustration to give: La plus belle fille au monde ne peut donner que ce qu'elle a. (The most beautiful girl in the world cannot give but what she has.)

Before leaving our study of expressive illustration, and because Daumier is so outstanding an instance of the illustrator who is also an artist, we shall call attention to and examine still another example of his work, "The Drinkers" (Fold-out Plate 24), which will also well repay consideration. Predictably, in "The Drinkers" we discover the same general concern on the part of the artist, the same overriding personality as revealed in "The Imaginary Invalid," yet not the same picture concept, i.e., intent, hence, not the same expression. Again, the interest, as was Daumier's bent, is in aesthetic, expressive, illustration, but now adjusted to the character of this subject, this episode, for the aesthetic telling of which Daumier adapted his own distinctive means. The vividness and intensity of the scene are again conveyed by the solidity of the color, the drama of the light-and-dark contrasts, the cogent simplifications and the weeding out of irrelevant detail, the forceful line and vigorous use of technique, the economy of means in drawing and modeling and the subtle spatial organization of the principal units. But there is, here, another sort of terse vividness in the means themselves and a particular tension that belong to this story, to which a different and specific compositional organization contributes a reinforcing enactment of the relationships between the figures. Now, for example, a pyramidal format

^{*} See: Violette de Mazia, "The Case of Glackens vs. Renoir," The Barnes Foundation Journal of the Art Department, Vol. II, No. 2, (Autumn, 1971), The Barnes Foundation Press, Merion, Pa., pp. 3-30.

stabilizes the picture activity on a broad base, making the overall composition as resistant to dislodgement as the two men themselves appear to be, settled in, with all their weight resting on the table, for a lengthy argument. Furthermore, within the general pyramidal formation there are several horizontal alignments—at the level of the heads, at the level of the shoulders, at the level of the top of the jug, along the line of the underarm shadow on the left, and along the table edge—which move across the canvas and carry the interest of the story from one figure to the other by way of color masses in planes tilted at varying angles to one another, *i.e.*, in a manner that echoes, re-states, in plastic terms, the drama of the confrontation of the figures themselves.*

We might also take occasion to look briefly at what the background contributes to the aesthetic telling of the story. Despite its simplicity, it is by no means resorted to merely to fill in what was left over of the picture area, what was

^{*} Plastically functional horizontal compositional alignment exists in the traditions before and after Daumier and is used for a great variety of purposes. When it occurs as a feature of Byzantine art (e.g., Plate 16), it imparts a sense of simplicity and serenity; in Leonardo's "Annunciation" (Plate 17), the alignment across the upper part of the picture at the level of the Madonna's head, which parallels the horizontal bands through the center, fulfills a purpose not unlike that of the alignment in Daumier's "The Drinkers" in that it helps to translate the illustrative relationship between the two protagonists into terms of compositional significance. Plastically functional horizontal alignment is frequently found in the work of the seventeenth-century French artist Poussin (e.g., Plate 18) and the nineteenth-century French painter David (e.g., Plate 19), where, in keeping with the classic basis of Poussin's and David's purposes, it accents a generally containing frieze motif. In Cézanne's "The Card Players" (Plate 20)—which presents a subject not unlike that of "The Drinkers," although it lacks the latter's stress on the meaning of the moment, the illustrative interest—we also have an alignment at the heads of the principal seated figures and at the table, both of which occurrences help to contain the up-and-down rhythm of the mountainlike figures. Another instance of functional lateral alignment is to be seen in Cézanne's "Nudes in Landscape" (Plate 21); here, again, it is made not to serve the purposes of illustration, but, instead, to establish a compositional frieze that levels off and contains the dynamic activity in the main area of the picture. As against this, in "The Centurion Cornelius" (Plate 14), the alignment helps to draw all the participants into the story as it encourages our eye to traverse the width of the canvas; it should, however, be mentioned that, despite the relative immediacy of the illustrative interest, the artist here reaches beyond it by the degree of power, richness and depth of the color and by the subtlety in the recession of space.

not occupied by the main characters. Rather, it belongs to the expressive statement the painting makes and to the illustrative effectiveness of the dramatic episode, especially in the manner in which it sets it off. By its relative uniformity and limited expanse, by its location and by the weight of the pigment that makes it up, the background area holds the figures down and, in doing so, emphasizes their stability at the same time that it increases the sense of tension between them; by its L-shape, made up of the horizontal top area and the vertical band at the right, it establishes a connection with the band across the foreground, thus augmenting at once a sense of compression, containment and immediacy of presence that intensifies the mass and force of the main picture units.

The situation gains aliveness within the stabilizing background and the framework of the pyramid chiefly from the organized contrasts of light and dark, of mass and interval, as well as of direction among planes, while the story carries conviction because of the structural quality of the color and the merging of all the plastic means in an organic union in which, for all the ebb and flow of pronounced accentuations, not a single unit or aspect stands out in isolation from the others—yet another instance in Daumier's work of the plastic means themselves making the illustrative point by their own drama and tension.

As in "The Imaginary Invalid," then, the pedal in "The Drinkers" is on the illustrative aspect, and, also as is true of "The Imaginary Invalid," "The Drinkers" is illustration that is aesthetic, plastic and expressive. This we say because, as we have seen, the essence of the illustrated situation or episode is embodied in and enriched aesthetically by the characteristics of the color, the light, the drawing, the composition, *i.e.*, because the meanings we get are of the picture, which meanings at the same time set off emphatically the facts of the story, the subject.

"Girls Reading" (Fold-out Plate 27), by the American contemporary artist Biagio Pinto, provides another example of plastic, *i.e.*, expressive, illustration. Like the work of Daumier, it is essentially illustrative in that it presents the activity and attitude of individuals as they engage in a

particular episode with the stress put on their attitudes at that moment. The Pinto owes to Daumier the general type of simplified drawing and the subdued tonality and lacks Daumier's linear expressiveness and his gift for psychological characterization. Nevertheless, "Girls Reading" has its own qualities and features, and these are incompatible with some of those which Daumier gives. Although prevailingly somber in hue, for instance, Pinto's warm, mellow color is enlivened by exotic blues and orange-reds, and the drama of his painting is a quiet drama, less tense and less focalized than Daumier's, the latter effect due in part to Pinto's more perceptible transitions from one color or tone to an adjacent contrasting color and in part to the broader, looser drawing, with diminished linear continuity, which Pinto possibly adapted from Manet. The unctuous pigment in "Girls Reading," with its rugged surface, and the distorted drawing, modeling and spacing are Pinto's distinctive version of features found in the work of such artists as Monticelli (e.g., Plate 26) and Soutine (e.g., Plate 70) and in common use among current artists, French and American alike. combination of these traits results in a relatively accentuated pattern of small units within the pattern of the larger areas, which small patterning units, in comparison with Daumier, distribute the focal points of activity more evenly throughout the composition. Less forceful, less compactly and tersely stated than Daumier's illustrations, this painting is nevertheless plastically conceived and rendered: the drama, warmth and intimate atmosphere of the situation are embodied in the warm, alive color, the simplified drawing, the gentle interplay in space between the main compositional planes and the small color units created by the individual brush strokes. Obviously, Pinto's aim was his illustration of his subject—an intimate scene which he successfully developed in terms of qualities that are intrinsic to the painter's medium. In short, his painting, with all its debt to others, is a personal, creative, expressive illustration.

The gouache "Country Girls" (Fold-out Plate 36) by Edith Dimock (William Glackens' wife), which depicts three girls trotting along merrily to town or to school, is still another instance of expressive illustration. The cheerfulness of

the narrative, the quaintness of the figures and the vivacity of their movements are all carried by the colors, the distortions, the rhythmic organization of the picture as a whole. The color patches on the ground, for example, tapping their lively rhythm across the canvas, trot along as jauntily as do the girls. It might even be said that, like the girls, the patches have red noses and cheeks in the sense that the redness of the latter is paralleled by the redness of the patches in relation to their context of color, light and various shapes. Similarly, the rhythmic sequence of reds from the bow in the hair of the girl at the right through the noses and cheeks, to the bunch of flowers at the left describes a gentle arc with a sprightly staccato beat: it neither flows nor thumps, but trots across in awkward-graceful succession. The crisp blobs of color, oblong in shape, that make up the bodies, garments, tree trunks, shutters, window and door, together with the ubiquitous light-and-dark pattern and the quick crisp lines, all contribute their share to the delicate beat, up and down and across, that characterizes the composition in its entirety. This gently dynamic movement, in which all three dimensions play their part, as does the gentle but effective contrast between horizontal and vertical directions and between units that fan out and units that converge, includes in its activity the full expanse of the picture: each movement is picked up and countered by some movement elsewhere that keeps it within the encompassed space.

One feature of the drawing, occurring specifically in the painting of the ground, is worthy of special notice—namely, the play created between the color of an area and its outline. Exact coincidence of the two is avoided, thus producing further staccato rhythms that involve space and serve to heighten the liveliness of the scene (see Detail Plate 35).*

^{*}This technical procedure of separating outline from area, found more frequently in watercolor work than in oil, appears in many forms in the traditions, from the early Chinese (e.g., Plate 30) to Cézanne (e.g., Plate 34), Matisse (e.g., Plate 72), Picasso (e.g., Plate 71), Raoul Dufy (e.g., Plate 28, Detail Plate 29) and legions of others since Dufy. In Matisse and Picasso, in their slicing of table or figure into planes, spelling them out, so to speak—t-a-b-l-e, f-i-g-u-r-e—the intervening influence of cubism, its principle of dismembering a unit into its constituents, materially modified the technical effect of this idea, yet the play between color plane or area and the plane that its would-be linear

The distortions in the drawing and in the proportions of the figures and the color accentuations emphasize the quaintness of the principal units, and the color itself adds freshness and sparkle to the quality of quaintness and helps in no slight degree to make what is in itself a common enough sort of scene vivacious and engaging. Concomitantly, by its gentle brightness, color adds a decorative note to the total aesthetic effect of the painting.

At its level, the Dimock is an example of illustration aesthetically expressed; that is, whatever it says is said mainly by the characteristics of what makes the whole picture up, which includes the subject, and what it says is more than what the subject was and is appealingly, decoratively, presented. The form of the picture may be summed up as a decorative expressive illustration, in which gentle vivacity, quaintness and light humor replace the tension and drama so brilliantly exemplified in the previously discussed paintings by Daumier. Again, as we said of the Daumier and Pinto paintings, the artist's primary interest in the

boundary occupies reveals a clear affinity to the activity on a smaller scale characteristic of Dufy and Dimock. (It might be of incidental interest that, according to Marcoussis, one of the first participants in the founding and developing of cubism, the origin of this element of cubism was actually the left table leg in Cézanne's "Still Life with Ginger Jar" [Plate 73, Detail Plate 74]).

Raoul Dufy developed the technique into one of the characteristic features of his work. In the hands of numerous contemporary painters, including Dufy in the last years of his career, as well as his brother Jean, (e.g., Plate 31), its use has sunk to the level of a mechanical trick, a merely exhibitionistic display of virtuosity. In contrast to this, a constructive adaptation of the method may be seen in Francis McCarthy's "Nude in Room" (Plate 32) and Abe Hankins' serigraph "Taos" (Plate 33); in the McCarthy, it directly contributes to the animation of the whole statement and, particularly, to the sense of convincing though delicate modeling; in the Hankins, the foreground plane of the linearly defined shapes is detached from the color areas behind it to the point of giving the appearance of superimposed, separate layers that are nevertheless related in terms of the novel space recession which together they establish.

Raoul Dufy's "Changing of the Guard" (Plate 51) represents a modification of the principle of this technique. Here, a large area of the canvas is covered with a single color, over which the figures are delineated in a dark, contrasting tone. This procedure, likewise, creates a spatial play between color area and outline. Interestingly, although indeed a far cry from what the Venetians did, Dufy described this method as his own re-creation of their technique of underpainting.

Dimock lies with the illustrative aspect, but, likewise as in the case of the Daumiers and the Pinto, the illustrative is coordinated with and supported by the expressive and the decorative aspects.

Birnbaum's "Choir Boys" (Plate 61) gives us an instance of expressive illustration in which the simplification of some of the subject facts—especially the singers—is carried almost to its limits. For all the lack of literalness, however, there is no doubt as to what the picture illustrates, and this information is conveyed with a completely natural ease, a "tips-of-the-fingers" know-how, an intuitive feeling for the "rightness" of a few descriptive touches: a simple dab within a circle, and how those boys sing! To that end, the dab is placed just where it should be and shaped just that way—we could not do it if we tried. Likewise do the other elements of the picture contribute straightforwardly, spontaneously to its illustrative meaning; note, for example, the size, arrangement and placement of the tall organ pipes to emphasize the "littleness" of the singers. These effects, again, are not adventitiously arrived at, but come about by Birnbaum's particular adaptation of the artist's means; they belong to the sure, simple character of the line, the shape of the dabs and all the compositional interrelationships. picture is, indeed, an expressive, a plastic, illustration.

Concluding our remarks on the merits of plastic, expressive, illustration as represented by the Daumier, the Pinto, the Dimock and the Birnbaum pictures, we may say that, whenever an artist whose main interest centers on illustration translates the meanings of his experience of an episode into qualities intrinsic to his medium, the result, plastic, expressive, illustration, has the power to endow the most ordinary incident, whatever it may have been and however it may affect us for what it was, with qualities that raise it far above its factual significance, thus imparting to it both a broader interest and an immediate appeal: what the artist is able to say he could not say if he stayed with the subject facts. In other words, in expressive illustration, the illustrative becomes interlocked with the expressive and the decorative

aspects, with, however, these latter constituent aspects directed towards drawing out, qualifying and enriching meanings that are embedded in the subject as it is portrayed: the painting is, in emphasis, illustrative, but also, inevitably, yet adjusted in appropriate fashion, decorative and expressive. Needless to say, the enriched identity of the subject is available only to the observer who knows what to look for and consequently responds to what the artist succeeded in doing with his means, as well as with what functioned as his subject. To express the relationship between the three aspects as it applies to expressive illustration, we can set up the model $\frac{I}{D-E}$, in which "I", "D" and "E" stand for "the illustrative," "the decorative" and "the expressive" aspect, respectively.*

The use of these models is intended, chiefly for practical purposes, to give only a terse summary of the relative importance of each of the aspects in a specific artist's statement and not to account for the infinite gradations of expressive emphasis that, in fact, exist among works of art.

These models can, of course, be juggled around and re-ordered according to our interest in, and observation of, more subtle distinctions in the relationships of the three aspects. We might, for instance, differentiate Dimock's illustrative statement from that of either one of the Daumier paintings discussed by using the model $\frac{E-I}{D}$ for the latter, assigning the model $\frac{D-I}{E}$ to the Dimock on account of its more directly decorative impact and reserving the model $\frac{I}{E-D}$ for, say, the Birnbaum.

^{*}The particular arrangement of symbols in the above model is meant to indicate that the illustrative is uppermost, or emphasized, as an aesthetic aspect and that the decorative and expressive aspects are at the service of the illustrative characteristics at the same time that they are one with them. As we shall see, other arrangements must be constructed to designate works having a different emphasis, always, however, involving all three aspects. ("Mere" illustration would, of course, be summarized by a simple "I," denoting, as in the case of Thrasher's depiction of the scene at the dentist's (Fold-out Plate 66), that the meaning of the means is merely literal; similarly, a simple "D" and a simple "E" would indicate "mere" decorativeness (e.g., Hofmann's "Untitled," Plate 57) and "mere" expressiveness (e.g., Cézanne's "Bathers at Rest," Plate 25), although, as pointed out earlier, none of these three aspects can possibly exist without some indication of the presence of the other two.

Any discussion of the illustrative in art would be incomplete without some reference to portraiture. Portraits are usually commissioned to perpetuate the memory of some individual, and they must, accordingly, present a recognizable likeness of that individual, their subject, together with some degree of psychological characterization; but, except for this aesthetically irrelevant demand, portraits stand on exactly the same footing as other examples of illustration: they are genuine art if the painter has in fact really conveyed the unique personality of the sitter as the painter himself experienced it, giving the significant traits their adequate plastic equivalents and not resorting to the conventional tricks of the painter's trade (such as Sargent did with his theft of Manet's brush strokes) or to devices reducible in the last analysis to the use of signboards. goes without saying that the overwhelming majority of all portraits offer only the pleasure of recognition, combined perhaps with admiration of the painter's technical proficiency: as works of art they are on the same level as the items of information in an obituary notice.*

We may sum up the subject of illustration by saying that a painting falls into that category insofar as it is designed to convey factual information about activities and the circumstances of a particular situation. If this is all the painting does, or if, as in most of the work of the Surrealists, the facts are arbitrary symbols unintelligible to anyone not provided with a key and contribute nothing of intrinsic interest, then the painting is mere illustration, devoid of aesthetic significance.† If, contrariwise, the subject facts are presented as they reveal the expressive meaning of a situation

^{*} For further observations on portraiture, we refer the reader to Violette de Mazia, "Creative Distortion in Portraiture," *The Barnes Foundation Journal of the Art Department*, Vol. IV, No. 2, (Autumn 1973), The Barnes Foundation Press, Merion, Pa., pp. 3–29, and Vol. V, No. 1, (Spring 1974), pp. 3–26.

[†] Actually, mere illustration, even when considered from the practical informative standpoint that it purports to serve, mis-informs rather than informs: the area that stands, for instance, for "flesh" or for "bark" is not flesh or bark; the unit that says "head" or "tree" is not, actually three-dimensionally set in space; and all the components of the subject are arrested, transfixed in time and space, forever un-moving and immovable, thus utterly

to an individual, and if the individual in question is capable of seeing the situation penetratingly, comprehensively and in terms of broad human significance and can convey this significance by means of the qualities that are intrinsic to his medium and that are themselves of inherent appeal and interest, then the picture is plastic, expressive, illustration and a work of art.*

Now let us see the place that the illustrative, which never completely disappears, occupies in aesthetic creation in which some other aspect is of primary concern to the artist. In "Bird on Flowering Twig" (Fold-out Plate 77), for example, painted in the fraktur technique by an anonymous Pennsylvania Dutch artist of the nineteenth century, we easily recognize, despite its unconventional treatment, the illustrative aspect, a bird and a branch with leaves and flowers. Some of the freshness of a flower, the pertness and aliveness of a bird are undoubtedly present, but the bird and flowers are not sufficiently individualized as such to hold the attention of the spectator except momentarily. The center of gravity lies elsewhere, in the colorful organization of a variety of shapes in what is, first of all, a highly decorative pattern. That is to say, the artist's main interest was not in the

mis-informing, whatever the subject had been. The "facts" in the picture are but make-believe facts or symbols. It goes, then, without saying that the minimum visual, not for that aesthetic, significance that a picture, or any thing for that matter, can have for the viewer is the meaning of what the picture shows that the viewer already knows and can identify—a woman, a triangular shape, a yellow patch, the Venetian glow, the Impressionists' technique—and above or beyond that the "mere" illustrator, the "mere" decorator who juggles with conventional, unimaginative motifs, and the academic in his hackneyed and parasitic use of the traditions never reach. It naturally follows that the latter two, limiting their endeavors, as they do, to the reproducing, with no significant modification, of what has already been established as existing facts, are themselves "mere" illustrators: in like manner and measure they, too, mis-inform about, as they compromise, the true nature of the originals which, consciously or not, they ostensibly if not pretentiously attempt to emulate. (We hope to have the opportunity in a later issue of the Journal, to define Academicism more precisely and to ferret out its telltale earmarks).

^{*} For additional thoughts on illustration in the arts, see Ellen Homsey, "Illustration and Aesthetic Expression," The Barnes Foundation Journal of the Art Department, Vol. II, No. 2, (Autumn, 1971), The Barnes Foundation Press, Merion, Pa., pp. 39–51.

"birdness" of the bird or the "flowerness" of the flowers, but in the decorativeness of color pattern and line that make up the bird and flowers.

Decorativeness, as opposed to "mere" decoration, embodies meanings that are of significance to us as well as to our eye. In "Bird on Flowering Twig," the color pattern and linear articulations are presented in such a way as to carry also qualities of daintiness, crispness, clean-cutness, vividness, positiveness, sense of saturation—all expressed in a specific, new way, this way. Furthermore, the vividness of this pattern, the sharp contrasts in color, the simplifications in drawing and modeling for the sake of the color pattern itself and the unsophisticated subtlety or refined crudeness of the whole, primarily decorative, ensemble are expressive of the spirit of the Pennsylvania Dutch tradition in general. The simplicity, naïveté* and sense of the ornamental in terms of bold, bright and simple color pattern, the "cleanliness" of the color, the color scheme (in contrast to that of folk art of other nations), the gentle boldness which outstandingly characterize this picture are equally characteristic of Pennsylvania Dutch decorated cupboards, bible boxes, dower chests, quilts, birth, baptismal and wedding certificates, tableware, ornaments and so on (e.g., Plates 37, 38 and 75). While running true to the traditional form as a whole, however, this fraktur expresses also what a particular artist, this artist, found moving or significant in that tradition, the individuality of his choice of color scheme, pattern and compositional plan, which are not precisely duplicated in any other Pennsylvania Dutch painting. If we compare it with another Pennsylvania Dutch rendering of a similar subject (e.g., Plate 76), we see, yes, a decorative emphasis and essentials of the Pennsylvania Dutch tradition in common, but also a version of these by two different artists, two different personalities with two different experiences within the tradition, hence expressions of different meanings—a

^{*} We hope to have the opportunity to explore, in a later issue of the Journal, what it is that constitutes the quality we refer to as naïveté—naïveté of personality and naïveté in expression.

daintiness associated with Persian textiles in the latter, for example, which is not part of the meaning of the former—in short, distinctive pictorial statements.

"Bird on Flowering Twig" may, therefore, be classified as expressive decorativeness linked to the natural world by what it retains of and reports about its subject—in short, expressively illustrative decorativeness. Indeed, the illustrative component increases the significance of the work, for it anchors the meaning of the dominantly decorative presentation to that part of the world we know specifically as birds and flowers. Nonetheless, the illustrative is decidedly subsidiary to the expressive decorativeness that the piece as a whole conveys—a condition in marked variance to what we saw elsewhere to be the case of such artist-illustrators as Glackens* and, in the present essay, Daumier, Biago Pinto, Dimock, Birnbaum and expressive illustration in general, wherein the decorative aspect of color, pattern, line, etc., comes in to support, to reinforce and to expand, as it also holds, the meanings and character of the illustrative aspect of the total picture.

In "Bird on Flowering Twig," the expressiveness consists in what the fraktur possesses of broad human values such as gently staccato aliveness, clear-cutness, crisp freshness and small-scale drama, and of the artist's personality as he imaginatively transformed the bird and flowers into the kind of decorative form that interested him, accomplishing this by reacting not only to the subject itself, but also to the traditional Pennsylvania Dutch manner of employing the plastic means. In this picture, to sum up, illustration is definitely secondary to decorativeness, while in paintings falling in the category of plastic illustration the emphasis is reversed, and decoration and the expression of broad human values are used to expand and enhance the qualities inherent in the subject portrayed. Thus, as for aesthetic, expressive, illustration we had the standard model $\frac{I}{D-E}$ and its

^{*}Violette de Mazia, "The Case of Glackens vs. Renoir," The Barnes Foundation Journal of the Art Department, Vol. II, No. 2, (Autumn 1971), The Barnes Foundation Press, Merion, Pa., pp. 3–30.

variations $\frac{E-I}{D}$ and $\frac{D-I}{E}$, so for the Pennsylvania Dutch piece, *i.e.*, for aesthetic, expressive, decorativeness, we have $\frac{D}{E-I}$ or the variations $\frac{D}{e-i}$ or $\frac{e-D}{i}$, by which we mean that the artist's main emphasis is on the decorative aspect, and the expressive and illustrative aspects are at its service.

A much more complex instance of painting in which, as in "Bird on Flowering Twig," the principal emphasis falls on the side of the decorative is found in the work of Matisse. His "Reclining Nude" (Fold-out Plate 41), deceptively simple at first glance, is a fully realized and stated picture concept and is imbued with a great sense of individuality. Although, like that of "Bird on Flowering Twig," its intent could be summarized by the model $\frac{D}{E-I}$ or $\frac{e-D}{i}$, this Matisse is richer in human and traditional contents than is the naïve Pennsylvania Dutch painting.

As in "Bird on Flowering Twig," the decorative interest is obvious in the character of all the plastic elements, in what they are and in how they are related. Here, it is especially apparent in the preponderance of bright color, brilliantly illuminated for the sake of a maximum vividness of hue, and the distribution of the color over relatively large, flat areas. Both drawing and modeling are simplified, not as in Daumier for the purpose of giving illustrative essentials, but in the interest of pattern, and this same purpose is served by accentuating contrasts between particular colors whenever possible, so that the total effect that first leaps to the spectator's eye is one of sharply distinguished color compartments. This is further heightened by emphatic linear definition of the areas, for which a variety of means are employed. Sometimes the areas are brought into immediate juxtaposition, with no intermediation whatever; sometimes additional contrast is supplied by an intervening band, whether it be of bare canvas or a broad line of black or other dark color, usually of irregular formation. Pattern is still further accentuated by line in the drawing and modeling of internal elements such as eyes, lips and nose, in the concentric bands of light and dark that model the torso and the thigh of the figure's left leg, in such decorative motifs as the rosette formation of the neck and breasts and the flowered background materials and in the arabesque organization of the composition as a whole. All these features of "Reclining Nude" are patently designed, first and foremost, to provide immediate satisfaction to the eye and not to supply literal information about the subject. They certainly do not, for example, indicate what kind of person the subject was or how she might react to the things and situations around her.

Many people, among them a number of painters who suppose themselves to be following faithfully in Matisse's steps, see in his work only what is most obvious, the decorative effects. His imitators, indeed, noting the bright color, the distortions and arabesques and, attempting a mimicry of these, produce only shallow, meaningless embellishments of the surface of their canvas. To one who knows the traditions, however, who has a mind open to new concepts and an ability to perceive relationships between original ideas in the traditions and the new character they acquire as they are adapted by subsequent artists, Matisse's work provides an abundant store of significant expressive qualities that are to be found, with just those nuances of meaning, nowhere else in the world. It reveals a wealth of material, both expressive and decorative, drawn from many and varied sources and re-interpreted in the artist's personal terms, in accordance with his own interests.

Thus, for all its accentuatedly decorative character, Matisse's picture both retains a solid foothold in the objective world and re-expresses in a novel and personal version what he had assimilated from the traditions. From the Venetians in general he learned the principle of conceiving and organizing a painting on the basis of color, and from Tintoretto in particular he derived the compositional distribution of masses along contrasting diagonal sweeps, as, for example, in the placement of the figure across the canvas area and the counterbalancing disposition of the drapery on which the figure lies with the patterning stripes and bands of its folds linking up with the upright bands of the screen (cf. Tintoretto's "The Milky Way," Plate 39) and the

dramatic juxtaposition of bands of light and dark color in modeling (cf. Matisse's modeling of the torso—a directly patterning device—with the structural pattern of bands in the sleeve of the figure at right in Tintoretto's "Two Prophets," Plate 69). From the Impressionists he borrowed the perceptible brush work, the flood of light through the composition and the homogeneous blending of color and light over the whole area of the picture, and from Manet, specifically, his broad, flat, individually expressive brush strokes, the internal luminosity of color, especially of the blacks, and the small dark accents on a relatively bland color area (e.g., the eyes in Manet's "Head of Girl," Plate 78, with their possible source in such Japanese woodcut prints as Sharaku's "Head of Actor," Plate 79). From Daumier he retained the kind of simplification and accentuation of the dark outline which, with a minimum of detail, draws out the essential character of what is portrayed—in other words, the plastic quality of line.* From Cézanne came his use of small planes as facets in the building up of volume (cf., for example, "Leda and the Swan," Plate 40). If, however, we compare the patches and planes, the brush work and the facets that build the torso in the Cézanne with the corresponding strokes and facets of the torso in the Matisse, we see that the color in Matisse's strokes and facets has less depth, and that the unit thus described is constructive less of solidity and weight than of a patterning series of more or less concentric circles of tone-contrasting bands. Yes, it is a Manet-Cézanne element; Matisse shows us that it is. But he also re-expresses it to serve his different interest, his interest in the decorative aspect of matter that he had experienced.

All these derivations from the European tradition are permeated through and through by what Matisse assimilated from traditions as different from the European as those of African Negro sculpture (e.g., Plate 80), Hindu sculpture (e.g., Plate 81) and various schools of Oriental art. From the African tradition he adapted the rigid, masklike face of the sculpture and the practice of dismembering a unit into its

^{*} Compare Matisse's outline with the merely decoratively-shaping outline in Hélène Perdriat's "Woman and Cat" (Plate 91).

constituent masses and of reassembling these masses in a new rhythmic form radically different from the old.* Both African and Hindu sculpture shows a characteristic pattern of grooves and detached subsidiary volumes within a composite mass, and this was translated by Matisse into a pronounced pattern of lines which emphasize the color drama between the detached color volumes or areas, a pattern, however, now more of color shapes and dark outlines than of volumes. In other words, the traditional offering was changed, adapted by Matisse to his own aesthetic point of view.

From the Orientals in general Matisse derived, as he had derived from European painters influenced by the Orientals —Gauguin and van Gogh—colors and shapes not seen in actual things, but productive of heightened decorative effects. The distinctively exotic flavor of his color ensemble has its source in the qualities and kinds of color relationships found in Japanese woodcuts and textiles, as have also his broad areas of contrasting color, in which, in the "plain and print" manner of the Orientals (Plate 88), unpatterned fields of single color alternate with areas elaborately decorated with floral or arabesque motifs, which are often suspended, detached from their background. In "Reclining Nude," the Japanese effects are handled with a great freedom: they are presented on a big, bold scale and in a let-go manner, as opposed to the dainty, miniature scale and the precision in technique that characterize the Oriental usage.

Matisse's "Reclining Nude," in conclusion, is not merely entertainment for the eye. It contains the substance of an exceptionally wide range of traditions, and in every instance Matisse has adapted, re-adapted, blended anew, with shifts in emphasis and for purposes distinctively his own, everything he has borrowed. He has, in addition, enriched his presentation with an extensive gamut of human

^{*} This is in contrast, for example, to the use Picasso made of the same African tradition in such paintings as "Head of Punch" (Plate 109), which is little more than imitative, a re-doing in a less appropriate medium, indeed, an *illustration*, of a piece of sculpture—in short, as in the case of merely illustrative work, an instance of an *objet trouvé*.

values, most notably, perhaps, exoticism, drama, dynamic movement, vividness and compositional balance. Together with this expressive content, which provides a solid foundation for his decorative form, Matisse included ample factual data to anchor his subject on, to give it "a local habitation and a name," however bizarre the facts may appear after his metaphorical use of them. To the extent that illustration does figure, it is stripped down to essentials, and these essentials are completely coordinated, integrated with their decorative context, so that the observer is conscious of no breach in continuity as he passes from one aspect to the other.

It is the presence of this adequate illustrative aspect that removes Matisse's picture from the category of "abstract" or "non-representational art"—types in which substance evaporates, leaving the spectator with the pictorial equivalent of nonsensical noises or sounds. Nor is "Reclining Nude" to be equated with "mere" illustration given in terms of the inherent decorativeness of the painter's means—as we find to be the case of such pictures as Thrasher's "Relax now, Please" (Fold-out Plate 66) and Grant Wood's "American Gothic" (Plate 65), which are nothing more than tinted presentations of a subject, wherein what happens to be decorative, for example, the color and the pattern of shapes, has little, if anything, to contribute of aesthetic significance to the painting, but only serves incidentally to label the subject facts. In "Reclining Nude," on the contrary, and to repeat what we said with regard to the simpler Pennsylvania Dutch "Bird on Flowering Twig," we have an instance of illustration being at the service of what is primarily expressive decorativeness—the situation, again, of $\frac{D}{E-I}$ or $\frac{e-D}{I}$, or, to differentiate the degree of expressiveness of the Matisse from that of the less ambitious Pennsylvania Dutch, $\frac{E-D^*}{I}$.

^{*} For a more detailed analysis of "Reclining Nude," see Barnes and de Mazia, The Art of Henri-Matisse, Charles Scribner's Sons, New York-London, 1933, pp. 421–425.

We have now canvased in considerable detail works in which either the illustrative aspect or the decorative another integral aspect of any sort of human statement predominates. What remains for discussion is the work of art in which expression of universal or broad human values—the most important aspect of all, and also the most difficult of accomplishment and the most rarely achieved—is on a par with or supersedes the illustrative and the decorative, as we would find in the type of aesthetic creation represented by the work of men of the stature of Tintoretto, Titian, Cézanne and Renoir. For this purpose we shall center our observations, by and large, on "Promenade" (Fold-out Plate 94), one of Renoir's paintings of the early 1900s. In this work the illustrative situation consists of a woman and a child presented as they walk through a shady grove: the chubby child has fast hold of the woman's hand and actually appears to be in the act of taking a step forward. Everything breathes of the naturalness and sense of life we have ourselves experienced under the same circumstances. We cannot fail to recognize and identify every fact instantaneously, from the graceful figures and their gestures to the feathery foliage and the flower-studded grass. The scene, the setting, the action, everything is charming, and we respond with the same spontaneous pleasure that we should feel upon encountering the same situation in our own lives.

At this point a word of warning is necessary. To the statement just made many people will be disposed to assent only too eagerly that that is what makes up Renoir's picture and thus to liken it to Thrasher's "Relax now, Please" (Fold-out Plate 66). They are the same people who would assent even more eagerly if the painting were by Bouguereau or Greuze (e.g., Plate 93) or if it were a chromo on a popular calendar. They are the people who believe that a picture is art if it looks like the known thing pictured and that it is "great" art if it looks "nicer" than anything could be in reality. Professing to be enraptured by the picture, they are really finding pleasure in the scene pictured; recognizing the subject, they stop there and never actually see the picture itself. With Thrasher, Greuze or Bouguereau, this does not matter: there

is nothing more to see. With Renoir it matters profoundly, for it means that after reaching the threshold of the experience the spectators referred to are never going to cross over into the experience itself. They mistake the illustrative aspect for the whole: they have not learned to see.*

Just as a doctor, despite all the intuition he may possess, does not diagnose or dismiss a patient on a cursory look, without examination, so, for those willing to examine and who have learned to look in the work of an artist not for what they are already familiar with, but for what they could not possibly know because the artist has not yet revealed it to them, Renoir's "Promenade" offers vastly more than a pleasant story told in shimmering, bright colors. Indeed, considering the overall character, it may legitimately be assumed that the story here, in contrast to the case of the artist-illustrator, was not the reason for which the picture was painted. The real reason more likely was exactly the opposite: the figures and the landscape were selected because, for Renoir, their color, shape, proportions and dynamic relationships lent themselves to an imaginative reorganization and reconstruction that would transform and transfigure them into an aesthetic entity consistent with Renoir's personality. The subject facts would then become the vehicles for a set of broad human values such as grace, warmth, voluptuousness, strength, richness, delicacy, subtlety, fluidity, united with solidity and conviction; and all these, far from being confined to the figures, the trees and the grass, i.e., the illustrative aspect, would be infused into every aspect and every detail of the picture in its entirety.

It is impossible to do justice to the form of this Renoir within the compass of a brief analysis,† but noting a few of its outstanding qualities will enable us to judge of the particular relationship between the illustrative, the decorative and the expressive aspects. Volumes are solidly substantial:

^{*&}quot;The calendar picture 'out-Tishes' Titian," was the claim of a feature writer for a Philadelphia—Main Line newspaper.

[†] Furthermore, no written or spoken word can possibly replace or reproduce the work of art.

they are indubitably there, and the same is true of the fullbodied color textures. Lavish color shimmers throughout, lending nacreous tonalities to flesh, textiles and atmospheric ambiance. Space flows subtly into volume, and volume into space; color masses move rhythmically in their patterning interplay with episodes of equally colorful space. The distribution of the two main compositional units is asymmetrical, but balance is maintained by, for instance, the equivalence of the child at the left and the folds of the woman's skirt at the right, which equivalence occurs on a more or less frontal plane.* There is, however, another such balancing occurrence which involves greater three-dimensionality of space. This is the equivalence that exists between the pyramidal figure of the child to the left of the tall pyramidal figure of the woman and the pyramidal unit made by the small tree set back at the right with its gracefully curvilinear branch.† Furthermore, the direction established by the relationship of these three units, moving as they do from the lower left foreground to the right middle distance, counters the picture movement, albeit less well defined, that directs the eye on from the lower right foreground to the upper left background.

Other instances of equivalence can be found throughout the painting—such, for example, as the woman's lifted hemline and the gracefully curvilinear garlandlike tuft of foliage of the tree at the right as units which say "hat" in conjunction with the hats worn by the figures and which, indeed, lead us to find even more subtly echoing "hat" units elsewhere. This and other equivalents serve at once as

^{*} This usage in Renoir is not unlike, in effect, the balance of equivalents found in Cézanne's "Peaches and Pears" (Plate 44) and Titian's "Man and Son" (Plate 85), (see: Violette de Mazia, "Creative Distortion: The Case of the Levitated Pear," The Barnes Foundation Journal of the Art Department, Vol. IV, No. 1, [Spring, 1973], p. 13, and "Creative Distortion: III. In Portraiture," Vol. IV, No. 2, [Autumn, 1973], pp. 18–19).

[†] A similar compositional idea appears in Gerard David's "Madonna and Child" (Plate 84), in which the shadow cast on the background at the right balances the child in the foreground at the left. For other adaptations of this compositional concept, see *The Barnes Foundation Journal of the Art Department*, Vol. III, No. 2, (Autumn, 1972), The Barnes Foundation Press, Merion, Pa., Plates 5 and 6, and Vol. IV, No. 2, (Autumn, 1973), Plates 27 and 36.

instruments of the overall oneness of the picture effect and, because of the variety among the elements used to reinforce each other, as instruments of the richness of picture content.

Perspective in "Promenade" is distorted to allow the receding area of ground to act as a backdrop silhouetting the main units in the foreground—an effect of distorted space recession adapted by Renoir from such predecessors in the traditions as Velásquez (e.g., Plate 87) and Manet (e.g., Plate 86). The subtle recession of space provided by the sheetlike setting in Velásquez and Manet is, in the Renoir, modified by patterning that has its roots in the backdrop distortion of space in the art of the Orientals (e.g., Plates 88 and 89)* and by a backward-tilted "cone" of space which surrounds the figures. This "cone" is filled with colorful atmosphere made of light and color that vibrates over the entire picture area. Light sifts through dense color and stipples it with floating, gliding, will-o'-the-wisp "islands" of varying density which help to build up the textures of flesh, textiles, foliage and verdure, to which it imparts a rich, yet delicate, sensuousness. And all these effects are executed with a synthesis of the plastic means so complete that the specific instrumentality often defies identification.

^{*} This kind of sheetlike setting is achieved through a distortion of perspective that consists in having the normally receding horizontal area (e.g., floor, ground) tilting up at the back so that it becomes vertical and, thus, joins in a single plane with the vertical background area (e.g., wall, sky), causing the units that occupy the foreground space both to pattern and to punctuate the recession. In Velásquez' and Manet's version of the sheetlike setting, the emphasis is on the subtlety of the recession that is, more often than not, thereby created and on the silhouetting of large-sized foreground units; in that of the Orientals, it is on the area as a color or set of color compartments against which the units being set off are decoratively played. The latter version became for Matisse a "prêt-à-porter" (ready-to-wear garment), worn, nevertheless, with a flair all his own, as may be seen if we compare his "Music Lesson" (Plate 82), for instance, to Toyokuni's "The Open Window" (Plate 83). In both the predominantly decorative Matisse and the likewise predominantly decorative Toyokuni, the floor, wall and view through the window, except for the depth of space which the subject facts lead us to read into them, are pretty nearly on a single plane, with each horizontal-band section being activated by its own patterns of color and line. The Matisse, however, is bold and rugged, while the Toyokuni is dainty and precise.

A full account of Renoir's form would, of course, consider in detail what can only be alluded to here, i.e., its organic integration of many traditions, including preëminently those of the Venetian, the eighteenth-century French, the impressionist and the contributions of Rubens and Corot. Venetian origin is apparent in the compositional use of colormade volumes set in deep, color-made space and in the structural use of rich color chords to build up the picture components. Specifically from Titian, "Promenade" expresses fluidity and mellow warmth of color and glow within the color. From Tintoretto comes the pointing up of color by a pattern of bands of color and light, as seen, for example, in the drawing of the woman's skirt. The pearl-like quality of the color, although more fluid and variegated in the Renoir, recalls the eighteenth-century French painter Boucher, whom Renoir admired and whose work he studied at the Louvre, but the pearly tonality and pervasive delicacy is in Renoir, and not in Boucher, embedded in a substantial color structure and infused with a vivacity and voluptuousness derived from Rubens.

The Barbizon painters, especially Courbet and Corot, also provided source material for "Promenade." From them Renoir borrowed the freshness of the outdoors, its greenness, and from the late work of Corot (e.g., Plate 43), he expressed the misty, floating atmosphere, touched with silver, which he used to set off the solid foreground figures, as Corot himself did in his "Gypsy Girl at the Fountain" (Plate 110) and "Madame Stumpf and Her Daughter" (Plate 92), the latter a picture in which the presentation of subject is not unsimilar to Renoir's. The overall vibrancy of color and light and the activity of technique are obviously derived from the impressionist tradition, while the expressiveness of the individual brush strokes is distinctive of the work of Manet (e.g., Plate 13).*

^{*} With regard to its place and the part it plays in the traditions, a painting, no less and no more than creative achievements in other fields, is, of course and first of all, an actuality: it is there in the flesh and blood of paint on canvas, with all of the distinctive characteristics that make the actuality specific. Simultaneously, the work of art represents a re-incarnation of concepts

With all this opulence of expressiveness and of decorativeness, the presentation of the facts of the situation, the identification of what had been its subject, the illustrative aspect of "Promenade," is neither vague nor sketchy, but is rendered in sufficient essentials to carry entire conviction. Thus, in this, as in most of Renoir's paintings, the three aspects—expression of broad human values, which gives it universal significance; decorativeness, which renders it sensuously appealing; and illustrativeness, which gives specific location in the real world to what is presented—are equally rich, strongly convincing and individual. Each vies with the others for the stellar rôle, yet never upstages them. Rather, each reinforces the other two, and together the three aspects build up a plastic form unique in the traditions of painting, in which all the components blend and fuse like the instruments of a full symphony orchestra, and charming color and appealing subject are doubly moving because they are also welded into an all-embracing, expressive, organic unity. The version of our model that applies to this Renoir is clearly E-D-I; the three aspects are on a par, line up, with each other.

There can, of course, be no rule prescribing the exact extent to which any one of the ingredients or aspects—the expressive, the decorative and the illustrative—must be given prominence in the final effect, but it can be laid down

previously formulated and objectified: it gives new substance, new flesh, to these concepts and, by so doing, renews and revitalizes them. Renoir's multicolorful and sparklingly vibrant high-key color and glow, for instance, re-incarnate the muted golden glow brought into the tradition by the Venetians. And the new, re-incarnating actuality, from what it establishes, although it may remain unacknowledged for some time, stands also as a possible prophecy, a forecast of things, ideas or effects that do or can develop in the work of subsequent artists—Renoir's work anticipating, for instance, the creative sensuousness of Glackens' plastic illustrations—or in a later stage of the artist's own development—the vivacity of line and brush work of Glackens' early efforts prophesying the vivacity of his color when, after his contact with the paintings of the Impressionists and Renoir, he avails himself of their contributions. In order, therefore, to judge of the kind and degree of creativeness in a work of art, the vital questions to be answered are: wherefrom (i.e., what are its sources in the traditions)? What is it now (i.e., how have the traditional sources been adapted, and what have they become)? And whereto (i.e., what later adaptations followed)?

as certain that the richest art, such as Renoir's, is that which most fully combines them all.*

This is not to say that the combination exemplified by "Promenade" is always or under all circumstances the best. There are always times when an artist is primarily concerned with a specific aesthetic effect, just as an individual may on occasion prefer a glass of water to a glass of wine, find a short story more to his taste than an epic poem, enjoy a concerto more than a symphony concert with full orchestra, turn from Titian or Renoir to look at Matisse or Daumier or Glackens with complete satisfaction and a sense of relief from tension. At the same time, however, the general principle remains unaffected: the richest form is that combining all three aspects in maximum degree.

The above discussion of "Promenade" should not lead the reader to conclude that the work of artists of the stature of Titian, Tintoretto, Cézanne and Renoir inevitably fits the model E-D-I nor that one of the models is to be desired above the others. Cézanne's work, for example, tends in general to present a relationship among the three aspects in which the expressive constitutes the main point, for the telling of which the illustrative and decorative aspects are, however necessary and inevitable, relegated to the status of means. In his "Valley of the Arc (Mont Ste-Victoire Seen

^{*} Many works exist, of course, in which the three aspects are more or less balanced that yet do not achieve the richness of "Promenade." In the paintings of Jean Hugo (e.g., Plate 42), for instance, to select at random from the traditions, none of the three aspects assumes the leading rôle: the degree of realization of each is commensurate with that of the others, and, while the expressive, illustrative and decorative line up with each other, as they do in Renoir's "Promenade," the complete statement is far from having the stature of Renoir's from the standpoint of content of both human and traditional values and of the fulness of each of the aspects. In other words, the fact that, in a given work, E, D and I are on a par does not make that work the richest; in order to reach that status, each aspect, as in Renoir's work, must be in itself full and rich, as must also be the level of human significance at which they are integrated. Hence, our emphasis in the text above on the word "fully." The model for the Hugo would then perhaps be e-d-i.

from Bellevue)" * (Plate 45), the principal meaning consists of the sense of power, drama, weight, depth of space and monumentality that the painting as a whole expresses. The color—terra cotta, blue, green, etc.—no less than the linear patterns and the rhythms of light and dark, is there not so much for its own intrinsic sensuousness as because it simply must be; and it serves the purpose not so much of pleasing the eye for its particular character as color or as pattern as of contributing to the dynamic spatial recession and the density of volume and of delineating the units of volume and space that rhythmically pound their way from the foreground area into the immense depth of the total landscape. Similarly, and corresponding in principle to what we noted of Renoir's motivation in "Promenade" (Fold-out Plate 94) and of Matisse's in "Reclining Nude" (Fold-out Plate 41) for the selection of their subject, the scene here was chosen not for the sake of presenting a mountain as a mountain or as the mountain we may recognize as Mont Ste-Victoire, but because such a mountain gives the opportunity for conveying those expressive qualities that interested the artist Cézanne in his particular presentation of the subject. In short, we have for this Cézanne, and many of his other paintings, the relationship among the three aspects that may be summarized by the model $\frac{E}{D-I}$. Nor is the work, for this, less aesthetically significant than is Renoir's "Promenade": aesthetic merit is not a question of equality among the three aspects; it requires, in addition to their own aesthetic contents, their organic meshing and inter-support but not their parity.

ADDENDA

ONE

As we noted in the opening remarks of this essay, the three aspects we have discussed are inherent components of

^{*} A more complete study of this painting than that which follows may be found in Violette de Mazia, "Expression," The Barnes Foundation Journal of the Art Department, Vol. V, No. 2, (Autumn, 1974), The Barnes Foundation Press, Merion, Pa., pp. 17–30.

expression per se and, accordingly, occur not only in works of art, but also throughout everyday things and situations. The nature of their identity has so far been developed, for the most part, in the exclusive terms of painting. To illustrate more explicitly what is encompassed by each of the aspects and how each participates in the meaning of any expressive statement, we shall draw a series of parallels between painting and other fields of aesthetic endeavor and between painting and the ordinary matter of life on the basis of both the relationship of the three aspects to one another and the distinctive identity that results.

In literature, for instance, we might compare, from the point of view of the expressive, the illustrative and the decorative, Cézanne to the down-to-earth forcefulness of Theodore Dreiser or Dostoevsky or to the naïve, earthy poetry of the Bible. Renoir, from this standpoint, might find a counterpart in the expressive richness of Flaubert or Shakespeare, and Matisse in the picturesqueness of Thurber or Hemingway. In music, our analogy might ally Cézanne with the power of the pounding pulsations of ponderous blocks of sound of Beethoven as the composer appears in the first movement of his Fifth Symphony; Renoir, in this context, could be seen to combine the rich fulness of the andante pace and the strength and depth of Beethoven in the second movement of the Fifth Symphony with the running fluidity of Bach and the lyricism of Mozart; and Matisse suggests the daringly innovative, exotically dazzling harmonics of Stravinsky.

On a prosaic level, our parallel could also be made with food. Again in terms of meaning, or the nature of identity, Renoir calls to mind, perhaps, a solid chunk of roast beef with a crispy, brown outside and juices that ooze from within—i.e., with both substance and appetite appeal; Cézanne, too, would be a substantial piece of roast beef, but now served cold—i.e., now with its substance emphasized and its appeal at a minimum, no more than what it must have by virtue of what makes it up; Matisse is the antipasto or possibly pickles with their relatively slight substance but with their sensuously pleasing crunchiness and the surprise of their tangy flavor. The "mere" decorators, the "pattern-

manufacturers," are only the pickles' brine, and the "mere"

illustrators just the menu listing.

Finally, let us make the comparison in terms of a series of objects, still bearing in mind that what each of these artists, Cézanne, Renoir and Matisse, conveys, although personal and, therefore, new, is, nevertheless, consistent with effects and meanings we experience in the world around Of, for example, a group of early American tumblers (Plate 46), we could identify Cézanne with the plain and the facetted Jersey glasses (at left and right); in these, it is true, there are the green-tinged color of the "metal" and, additionally in the latter, the surface pattern of planes or facets. But the color is simply the natural, inevitable attribute of the material from which Jersey glass was made—it happens to have that color—while the facets, although they incidentally lend a decorative character to the tumbler, essentially emphasize the sense of three-dimensionality by carrying the eye, as Cézanne's facets do, around the volume step by stepspelling it out, so to speak. Renoir, on the other hand, can be associated with the deep-purple Sandwich tumbler (at center), in which what is so decorative, the color, is also part of what says the substance of the object, at the same time that it was purposely selected to enhance and to qualify that substance by its own sensuousness. Matisse may be equated with the Victorian drinking glass, on Plate 47, at right, with its patterning horizontal ribbon of enamelled flowers and its encircling three-dimensional bands that are part of the makeup of the glass itself, both of which primarily decorate but also emphasize the goingaroundness of the volume—with, that is, an emphasis on the decorative identity of the piece, but a decorativeness nonetheless made an integral expressive and illustrative component of the substance it embellishes. The enamelled rummer reproduced on Plate 47, at left, viewed from the side showing a painted bird, represents, from the standpoint of the identity of the total object, a case of superficial decoration that offers little beyond its illustrative pattern: except for the band that the bird grips with its claws, which functions with the rummer by helping to articulate its three-dimensionality, the decoration has nothing, either illustratively or expres-

sively, to do with the what-it-is-ness of the object as an object. Although decorative, illustrative and expressive on its own—the bird has, for example, by itself an appealing ruggedness—in relation to the rummer on which it appears, it merely decorates an area of the surface. In this regard, but only up to a point, the status of this bird with reference to the rummer corresponds to that of the bird of the Pennsylvania Dutch "Bird on Flowering Twig" (Fold-out Plate 77) with reference to the paper that it is on: in neither instance does the essential nature of the painted bird have anything to do with the essential nature of the supporting material. With the rummer, however, we are led to consider the glass object as an entity in its own right. With "Bird on Flowering Twig," the priority of interest rests with the picture of the bird, but the paper on which the bird occurs does more than physically support the painted units: its whiteness sets off the colors and the shapes that make up the area of the bird, leaves and flowers. The shapes of the bird, flowers and leaves and of the blank paper cut into, as they dovetail with and complement, each other, as a result of which the entire four-sided area is dynamically active in its allover decorativeness. That is to say, bird and paper are partners in the construction of the entire picture. In other words, in this piece, background is a structural factor. But the bird on the rummer, for what it does, could have been painted on or glued to the surface of any object; here, not unlike decalcomania, although decorating the rummer, it owes little or nothing to the nature of that rummer, but is, rather, the sprig of parsley on a piece of steak, the flower in a buttonhole —lift it off, and the rummer still remains a rummer, so that, in this respect, seen from this view, the rummer, while decorative, is, essentially, decorated.* It corresponds to a pattern of unintegrated decorative brush strokes that works overtime, as it were, because the unit it decorates has been constructed without it, as is the case of the technique in, for example, Monet's "Studio Boat" (Plate 95), at the upper

^{*} It is, of course, true that the decoration works illustratively to make the rummer be *that* bird-decorated rummer, which it would not be without the bird, and that it works expressively by, for example, dramatically punctuating the area on which it appears.

left, (Detail Plate 96), where we find a few gratuitous flourishes of the brush, done as if just for the fun of it: they go on ringing the school bell—a pleasant enough sound—when school is already in session. All they succeed in doing is to decorate the area on which they happen to be.

Continuing our general comparison, our next grouping is a collection of boxes or lidded containers (Plate 48). Of these, the Conestoga-wagon tar container (at left) offers a blunt, massive blockiness and the strongly patterning effect of the "wings" or "shoulders" that project at each side of the cylindrical body. Despite their decorative impact, however, these "wings," read as directly functional—specifically, as the means for holding the box up as its cylindrical body slips into an iron ring that is attached to the wagon.* This is our Cézanne. The tobacco box (at center) made of burl, in which the sensuously appealing character of the constructive material is one with the expressiveness—the softedged massiveness, the gently curved three-dimensionality, the warm mellowness and penetrating glow—of the object it composes, is our Renoir. And Matisse is to be found in the pink sugar bucket (at right), made by the nineteenthcentury itinerant artist Lehn. Its dark, decoratively encircling, containing bands make our eye sense the threedimensionality of the object as a whole as they also qualify its identity with their pattern of ongoing, undulating pussywillow motifs and the drama of their horizontality against the uprightness of the mottled pink staves that make up the bucket. In the same way, as we noted, do Matisse's decorative color bands in "Reclining Nude" (Fold-out Plate 41) help to model the unit to which they belong, yet also act as deliberate patterning elements.

Still another set of objects, this time vases and crocks (Plate 49), offers additional material for our comparative

^{*} Whether or not we have the appropriate information that would allow us to identify the particular use made of this object, we would, because of their substantiality and their placement on the body of the container, tend to consider the "wings," as well as the item itself, as functional. More generally stated, we do not have to recognize the illustrative significance of something in order to grasp the broad human values it *expresses*: again, "A rose by any other name"

study. Here, the simple, weightily massive early American stoneware crock (at left), with its frank purposiveness and dearth of decorativeness per se, is Cézanne. The sensuously structural, color-infiltrated vase (second from left), by Jean Renoir, the son of the artist-painter, is Renoir. The gray, modern, Normandy cider jug (third from left), with its strikingly and dramatically decorative but integrated and shaping, vibratingly dark-blue banding is Matisse. And the other early American stoneware crock (at right), decorated with a pattern that is superimposed on, rather than integrated in the expressiveness of the object, is, perhaps, a van Gogh, e.g., "Church at Auvers" (Plate 99), wherein the color and tone of the brush strokes in the area immediately below the church make up a pattern of light isolated, as was the case of the bird on the rummer, from the ground which they superficially decorate.

To conclude our parallel between the identity of the illustrative, the decorative and the expressive aspects in objects and in the work of artists, we shall take a brief look at a number of headdresses as shown on Plate 50. Our first is a fisherman's felt beret (at left) from Brittany. In the making, only what was absolutely necessary for its being a beret was used. It is a workhorse of a headpiece, allfunctional as well as sturdy and substantial. Nevertheless, it had to be constructed from material and to be shaped to fit its purpose as headgear, and thus does it also possess a certain texture, a color, a shape and, on its underside, a pattern of concentric circles (the outer rim of the crown and the smaller rim of the headband) and a punctuating "doodad" at its center top. It is Cézanne. For the Scottish tam-o'-shanter (at center), material was specifically selected to make a particular plaid pattern, and a multicolored pom-pom was added to finish off the construction. At the same time, however, the pattern and the pom-pom are one with what makes up and says tam-o'-shanter and are expressive of woolly softness, simplicity, subtlety of dramatic color contrasts, density of texture and flexibility of substance. It is Renoir. Next we have a nineteenth-century Brittany bonnet (Plate 97). Were we to turn it inside out (Plate 98) and show its gray silk lining, we would still have

the essentials that state it is a bonnet; the basic construction remains, and the object as a whole is expressive of simplicity, smoothness, gentleness, austerity and sobriety. We would not, however, have what makes it the highly decorative kind of bonnet it was meant to be; we would not have the ornamental yellow embroidery work, the sequins and the patterning blue velvet, gold braid and yellow ribbon that have been added and incorporated into its makeup, that, indeed, for all their highly decorative character, make it more of a bonnet because their distribution and pattern serve, as if by perspective, to emphasize the back as a back and the sides as sides that is, to stress the illustrative. In like fashion does the ornamentation contribute to the expressiveness of the bonnet, in that its patterning brings out the three-dimensionality of the object and adds to it such qualities as daintiness, lively drama and elegance. This is Matisse, in whose "Reclining Nude" (Fold-out Plate 41) the color pattern on the torso retains its basic meaning of decorativeness while, as we have seen, it helps also to construct the unit it patterns and to give it its distinctive identity. And, lastly, with the tulleadorned fisherman's beret reproduced on Plate 50, at right, the decoration is blatantly superimposed upon the object, with which it has little or no significance in common: the decorative element is, but for proximity, totally separate from the expressive character of the beret: that is to say, the nature of each element is incongruous with that of the other; the two lack a common denominator—the tulle expressing fluffiness, crispness, transparency, lightness of weight, and the beret a structural density, heaviness, simplicity, opacity.* The tulle merely decorates the beret—again, an instance of the sprig of parsley on, rather than the juice that is yet a part of, the steak; it—tulle or parsley—adds, but what it adds is not integrated as an aspect of the substance of the whole.

^{*} Such a failure of relationships from the aesthetic standpoint can, of course, be successful from another vantage: the decorated beret may, for example, be appropriate to a masquerade costume, to a prank or, as in the present case, to the making of a point. In these cases, however, it might be mentioned that the relationship under consideration is no longer that between the tulle and the beret, but that between the tulle-adorned beret and the situation. It is this latter relationship that partakes of the aesthetic because of the satisfying sense of the fittingness of the means to the end.

Consequently, of the tulle-adorned beret we say that it is decorated rather than intrinsically decorative. The decorative and the expressive are parts rather than aspects of the entity which contains them.* The comparison here might once more be with the unintegrated brush strokes in the middle ground in van Gogh's "Church at Auvers" (Plate 99) or with the several over-prominent, isolated strokes in the upper left area in Monet's "Studio Boat" (Plate 95, Detail Plate 96), where, because of their color and tone, these brush strokes decorate the surface of what others have already constructively accomplished: they "paint the lily." In these instances, the servant has become the master: technique has become an end in itself.†

TWO

We shall sum up our discussion of the relationships between the illustrative, the decorative and the expressive aspects with a final comparison, now directed towards showing how a similar compositional motif of three small units occurring in each of three paintings works for three quite different aesthetic ideas. The paintings are Cézanne's "Leda and

^{*} For a detailed discussion of the distinction between the decorated and the decorative, see: Violette de Mazia, "The Decorative Aspect in Art," The Barnes Foundation Journal of the Art Department, Vol. VI, No. 1, (Spring, 1975), The Barnes Foundation Press, Merion, Pa., pp. 31–35.

[†] Despite their limitations, such comparisons as those we made above provide a special kind of explication of the principles governing aesthetic significance and, for that, may help us to understand more fully the application of those principles to our seeing of the work of the artist. It should, however, be understood that these comparisons are to be taken as mere indications of general traits; they in no way account for the entire meaning of the things compared. They do not, for example, designate a fundamental difference between objects and works of art. Objects render a practical service; they are commodities and, therefore, must conform to certain requirements: the bonnet has to be of a certain size; the body of the tar box must be made to fit the ring on the Conestoga wagon, etc. In art, there are no such impositions; although a work of art may serve a practical interest—to cover a grease spot on the wall, to lend an air of prestige to its owner, to support the man who made it, to honor or "immortalize" a rich or worthy person, to teach a lesson, to serve a cause—it was not created for that purpose. And in between objects and what we call art stands, perhaps, the ornamental artifact—the dresden figurine, the silver necklace. It, too, fulfills a practical demand, but that demand refers to its function as ornamentation, and ornamentation enters the domain of what in art the decorative supplies.

the Swan" (Plate 40), Matisse's "Figure in Landscape" Plate 52) and Renoir's "Reclining Nude" (Plate 54).

From the Cézanne, we shall isolate the area at the lower knee (Detail Plate 56), where the artist uses three dark color patches as "bricks" to help build up the blocklike unit of the knee. Although a pattern unavoidably results, the main use to which these "bricks" are put is to construct the volume. In essence, then, the expressive is uppermost: the situation is

 $\frac{\mathrm{D}-\mathrm{I}}{\mathrm{E}}$

In the Matisse, the sensitively positioned three spots at the left are three additional color "clangs" in the "brassband" color organization of the total, highly decorative, presentation. They are, indeed, emphatically decorative and directly serve the decorativeness of the painting as a whole. Nevertheless, if we eliminate them (Plate 53), their absence significantly alters the picture expressiveness: the snakelike area of landscape at the upper right becomes an unbalancing force pushing downward, and the picture tends to lose its compositional coherence; most importantly, the figure is left unsupported, levitated, with her right arm resting on empty space. Again, it is the relationship we have called $\frac{D}{E-1}$ or $\frac{E-D}{I}$.

The three spots in the Renoir (Left of center in Detail Plate 55), located in the background at the middle right, answer for all three aspects very fully: they say "flowers," they express "dripping downward," delicacy, gentle aliveness, and they also play their part as elements of light in the pattern activity that pervades the entire picture surface. Moreover, as elements of the composition, their downward "dripping" balances the slow, graceful cascading of the hair at the left, and, with it, they help to frame the figure at the sides. In other words, the three aspects of the three units in the Renoir are of equivalent importance, relating to each other in the manner we have specified as E-D-I.

Another way of stating what the models for the above works of art indicate is to say that the Cézanne is first of all expressive of expressiveness, the Matisse is first of all expressive of decorativeness, and the Renoir is expressive in equal degree of illustrativeness, decorativeness and expressiveness.* In each case, however, all three aspects are expressed and contribute, in their varying relationships with each other and the resulting emphasis one or another is given, to the meaning, the point, the identity of the overall aesthetic statement. To be strictly accurate, we should therefore amend our versions of the general models to indicate the basic expressive function, that qualifies any relationship the three aspects may possess, with the addition of a qualifying "E." They are, then,

$$E: \frac{I}{D-E}; E: \frac{D}{E-I}; E: \frac{E}{D-I}; and E: E-D-I.$$

Actually, as we stated earlier, all three aspects are necessary to any object or situation of human experience, for the insufficiency of any one leaves us ultimately unsatisfied, as it leaves the entity ultimately disbalanced: without enough of the decorative to provide sensuous gratification, we become wearied, perhaps even offended or oppressed; without enough of the illustrative to provide a connection to the world we know, we lack a basis for specifying meaning, hence for perceiving it with any precision; and, without enough of the expressive to provide the meaning itself, we are left with a virtually valueless interchange between us and the outside world. In point of fact, the three aspects are of life itself: the expressive embraces the significance of what we do, the decorative corresponds to the sensuousness of living and the illustrative refers to the cold, bare facts of the process of living—and all three permeate life, as they permeate the work of the artist. Yet, whatever their relationship, they no more constitute all there is to life than they constitute all there is to art.

^{*}These characteristics of personalities expressed are to be found not only among artists—composers, writers, painters, etc.—or in man-made objects and situations, but also among the friends and acquaintances in our daily life. Do we not know the "man of a few words," who yet is direct and forceful? Are we not familiar with the person who reveals a depth of thought and feeling and also fascinates by the character of his actions and manner? Or, again, do we not know the one who is less profound but more directly attractive by the picturesqueness of his statements? Finally, have we not also encountered the prosy, pedestrian, purely matter-of-fact individual who acts solely by rote, with little or no distinction of individuality? And still that other one whose demeanor consists of hardly more than a fluttering of frills and falbalas or than a polishing of veneer adorning or covering some inconsequential substance?



"Rage, rage, against the dying of the light."

—Dylan Thomas

IF IT BE SAID OF ME

by Bessie F. Collins*

If I am not to be, then blind the sun! Then turn the moon to stone to stay the tide! Let all things cease with me, let there be none! If it be said of me that I have died.

For I have loved this planet as a bride Adores, clings to, the lover she has won; Pursued by jealous Death each time I cried— If I am not to be, then blind the sun!

Though I am told the parting had begun
With my first breath, this whole life through I sighed
Not I! Not I! But if this death be done
Then turn the moon to stone to stay the tide!

Who dares untether me from where I ride? Asks that I bow my head that he may stun For slaughter? No! If I cannot abide, Let all things cease with me, let there be none!

Oh Death, though you are fleet, see how I run. You pant behind me, yearning for my side. Not yet have I surrendered, been undone, If it be said of me that I have died.

For those who read these words and gently chide My fantasy that crushed beneath a ton, I'll lift it with my feather-strength and glide Broad-river free, believe! My dying shun—If it be said of me.

^{*} Free-lance writer



Dynamism-Another Parameter

An Exploration of Psychodynamics in Painting*

by Marcelle and Ernest Pick**

In the second half of the twentieth century, Western man entered into a new phase of history. The advent of computers, television, and space travel brought to an end the mechanistic world of the nineteenth century. Our earlier system of static, compartmentalized, and specialized learning and experiencing has given way to an onslaught of simultaneous, multidirectional, and ubiquitous stimuli, which assault our senses and our intellect at all times.

In order to protect and preserve our integrity as individuals, we adopt new ways of thought and recognition. These new ways are reflected in the language of the everyday, practical world around us. We are getting used to thinking of news as information, of newspapers, radio, and television as information media, of changes in actuarial figures as trends, and of economic facts as indicators. Fluctuations in magnitude are viewed as rates of either growth or decline. Movement in space is no longer defined by points of departure and arrival, but by trajectory and rate of change in velocity. Calculus has replaced the adding machine. Platonic dialogue has been superseded by "channels of communication."

It is naïve and misleading to think that these new words are a matter of mere semantics. Actually, their usage symbolizes a radical re-orientation in our method of sensation and cerebration.

Although obviously an over-simplification, it may be said that this change is characterized by three major shifts in our approach to understanding:

1. Recognition of patterns has replaced cognizance of individual elements.

** Members of the Seminar of the Art Department.

^{*} Adapted from a talk given in the Seminar of the Art Department.

2. The almost total reliance on visual perception—a condition of Western civilization which has prevailed since the Renaissance—has been expanded to include simultaneous perception by all the senses.

3. Interest has turned from fixed points of change to the

nature of the process of change itself.

Another way of defining the modification of our approach is as a shift in emphasis from fact to process, from the static to the dynamic.

In all periods of change, those whose knowledge about the past is merely superficial think of the present as a new departure, a new era, linked to the past only by an unbridgeable chasm. Those who have studied at The Barnes Foundation will recognize the shallowness of such thinking. The word "change" in itself implies a modification of a pre-existing state, not the creation of a new one. Study of the traditions in painting confirms this over and over. Consequently, it behooves us to search out the links that extend the evolutionary chain from the totality of the past into the present day.

In keeping with today's emphasis on "where the action is," we shall attempt here to isolate and focus our interest upon the dynamic forces which are, and always have been, an

integral part of painting.

The word "parameter," which appears in the title of this essay, when used mathematically means an undetermined quantity in an equation describing a family of curves or surfaces, the variation of which permits of obtaining all possible variations within this family. For example, in a series of concentric circles having a common center (Plate 101), a radius drawn from their common center and passing through each circle in succession is of constant length if confined to any given circle, but varies in length from circle to circle if conceived of as belonging to the whole system. This radius is a parameter. A statement describing a system as one of concentric circles having radii ranging from 2 to 5 cm. completely describes and limits the state of this system, the radius being its parameter. It may therefore be said that a parameter is any variable quantity capable of defining the state of a closed system.

In contrast to systems in Nature, which are subject to constant change as a result of continuous and inevitable flow of energy between them and adjoining systems, a work of art is, in the physical sense, a closed system. This is best exemplified by a painting, wherein the plastic elements are immutably contained in terms of size, shape, two-dimensionality, and disposition of pigment.

Our studies at the Foundation have taught us to analyze the nature of such a system—a painting—in terms of its illustrativeness, decorativeness, expressiveness, creativeness, technique, and esthetic significance. To these parameters we would like to add another—dynamism—which will be explored in this essay. None of these parameters is independent of the others, but any one may be considered and analyzed separately.

In qualifying the parameters of illustrativeness, decorativeness and expressiveness, we constantly encounter such words as weightiness, power, rhythm, activity, balance, equilibrium, flow, and such descriptive terms as static, dynamic, warm, glowing, cool, vibrant, intense, terse, incisive, sinuous, interrupted, flowing, levitated, containing—all of which deal with transformation of energy or interaction of forces resulting in the observer's perception of specific relationships of components, hence, of dynamic processes.

The meanings, such as those listed above, expressed by a work of art are not painted on the canvas but are engendered by it. That is, they acquire their actuality from our natural human response to certain kinds of stimulation, as well as from the nature of the stimulus. Dynamism follows the same pattern: it does not take place on the canvas but occurs as a result of our experiencing what we register.

The dynamic events, *i.e.*, the dynamic processes, that we wish to focus upon are distinct from physical science, yet closely related to and dependent on it. They are psychological processes which defy rigorous evaluation in terms of physics. In our attempt to analyze them, we shall therefore use concepts from physical science merely for analogy. Since the high road to both our individual and our common human psyche is language, it is inevitable that we recur to semantics to guide us at least part of the way along our probing.

The terms "energy" and "force," whether stated or implied, will be key concepts in the development of our theme. Their meaning may be defined in many different ways. For the purposes of our discussion, we have selected the following definitions.

Energy—The ability, whether exercised or latent, to cause motion,

or—action, inherent tendency to move or act.

Force—A transformation of energy which modifies the state of repose or motion of a body,

or—any cause capable of acting, of producing an effect. These definitions are taken from physics and describe dynamic physical phenomena. We shall endeavor to show that analogous psychodynamic processes are set in motion within ourselves, directly or indirectly, by visual stimuli. The following examples are adapted from Rudolph Arnheim's book Art and Visual Perception.*

In Plate 103, Figure I, we see a black disc in a white square bounded by a thin, dark frame. If we measure the distances between the disc and the borders of the square, we shall find that the disc is located off-center. We do not, however, require a tool to make this determination; we can see that it is off-center. The realization of the eccentric location of the disc is not an intellectual conclusion following the act of seeing, but is itself an integral and simultaneous part of our registration of the disc-square situation.

The relationship of the disc to its surroundings is not all that we see. We also register that the disc is not at rest; it "wants" to move to the center of the square, as it appears in Figure II of Plate 103. There is, in other words, a force that attracts the first disc to the center position. This also is not a derived intellectual conclusion, but is, indeed, a manifestation of dynamics as an integral element of perception.

In Figure III of Plate 103, the disc is so situated that it acquires a tendency to move away from the center and beyond the boundary of the square. The forces acting upon it are opposite in direction to those in Figure I.

In Figure IV of Plate 103, the disc has come so close to the edge of the square that the space between them appears com-

^{*} University of California Press, (Berkeley and Los Angeles, 1969).

pressed, and the disc lacks "breathing space" and "wants" to move away from the periphery, but this time sideways rather than to the center.

In Figure V of Plate 103, the disc appears as well balanced as it does when located in dead center (Figure II) and does not "want" to move. Yet, there is a difference: in Figure II, there is a sensation that the centrally located disc exerts an extremely strong pull on the periphery, equal in all directions; such pulling forces, or tensions, are not felt at all in Figure V. One situation is highly dynamic; the other is not.

These examples are offered to demonstrate, in the simplest terms, the generation of recognizable psychodynamic forces in visual perception. Within the closed system of these illustrations, the forces have definite magnitude, direction, and point of impact, which are precisely the values by which a physical mechanical force is defined.

The mechanisms that induce the dynamic phenomena attending the particular locations of the disc belong to the field of psychology. Although it is not our aim nor within our competence to engage in a psychological study in depth, we shall, nevertheless, attempt to isolate and analyze, in a few paintings, some of the elements that these mechanisms comprise. Our exploration will, of course, be objective and confined to the artist's use of his plastic means. We shall attempt to extract individual plastic elements in order to examine the way in which they contribute to the overall dynamic effect in a painting. Yet, we should bear in mind that the total effect must be seen as the result of the co-existence and interaction of all individual elements and, also, of the interaction between the work and the person who perceives it.

One group of psychodynamic mechanisms may be ascribed to the physiological effects commonly referred to as optical illusions. Examples of this are to be found particularly in "op art," as in the painting by Vasarely entitled "Vega" (Plate 104). As we fixate this patterned canvas, we experience an increasingly strong sensation of agitated rippling, an in-and-out bulging of the surface, an appearance and disappearance of focal points of energy, and shadowlike

^{*} The reader may experience the optical illusions, generated in Plates 2, 3, 102, and 104, more realistically by viewing them from the shortest possible distance.

geometric shapes that flit across the picture surface. Another example, a painting by Miroslav Sutej aptly named "Bombardment of the Optic Nerve 2" (Plate 102), manifests its dynamism through a slow, rhythmic, in-and-out pulsation, which is felt with growing intensity as we look fixedly at the picture. Still another instance is provided by Bridget Riley in a work called "Static III" (Plate 2). Here, what initially appears to be an innocent enough array of regularly placed dots—actually, these units are elliptical in shape and are irregularly turned on their axes (Plate 3) gradually, as we continue to look, begins to move, first diagonally in intersecting showers and then straight toward us. Bright dots seem to appear, then to disappear. The latter are "after-images," visual sensations generated by the contrasting pattern that occur after stimulation has ceased. The longer we look at these dots, the more they seem to move in and out, giving a sense not only of vibrating motion, but also of spatial depth. These and similar dynamic effects are characteristic of optical illusion, wherein the absence of a clear or definite focal point within a pattern results in a continuous shifting of the observer's visual focus, thereby giving rise to an illusion of movement.

While the practitioners of "op art" are satisfied to use, as an end in itself, the purely physiological effect that patterning elements may be made to produce, the artist uses it as part of his total form. The inherent excitement that such elements may induce can lead to visual effects transcending their power to stimulate as optical illusion.

Another facet of dynamism consists of perhaps a more traditional method of inciting a sensation of movement in the observer by the incorporation of strong directional elements into a visual entity, which, through their relationships, compel actual physical eye movement as the painting is scanned. In Giotto's "St. John the Evangelist Ascends to Heaven" (Plate 4), the oblique direction of the central figure creates a dynamic effect of great magnitude. There is a sense of high-speed linear motion upward and to the right; we interpret the direction as an ascending one because our Western eye is trained to move from left to right, and,

therefore, the saint is seen as rising toward the balcony and not as being thrown from it.

The obliquity of direction alone, however, is not what creates the dynamic forces in the Giotto. They result, rather, from the total composition: if we take away the horizontal-vertical grid that constitutes the framework for the figure's linear thrust (Plate 5), the figure falls on its face; again, without the massive weight of the crouching figure in the foreground (Plate 6), the central figure dangles helplessly on outstretched arms. The soaring force of the central figure is further augmented by the counterbalancing activity of the downward pressure of gravity, experienced as our eyes travel up and down the sides of the triangle formed by the three groups of figures which, resting on its base, suggests the stability of a pyramid, the symbol of earthbound mass. Without the group of figures on each side, this stability is nonexistent (Plate 7). Thus, the artist, by plastic means alone, creates a specific dynamic equilibrium of active forces—a characteristic and unique property of this painting, just as gait and gesture may be of a person.

In "The Adoration of the Magi" (Plate 106) by Fra Angelico and Fra Filippo Lippi, our gaze is made to travel smoothly along a spiral path starting at the left, continuing in a counterclockwise direction, and ending with a vertical drop at the center of the painting. The curve of the spiral resembles that described by the working end of a sledge-hammer. There is a sensation of an accelerating helical force leading to the figure of the Virgin.

Further analysis of this painting reveals other than linear dynamic relationships. The space composition is based on the contrast of the gently receding, smooth curve of the space along the periphery against the powerful, complex, angular, jutting and receding deep space of the center. Dynamically, the center dominates the picture, while the illustrative interest resides mainly in the periphery.

We should particularly note the unit of the peacock standing at top center, which plays an essential part in the achievement of both the linear and the spatial dynamic effect: as a strong directional element, it twists the smooth, curving line of the procession into an angular one and turns it inward; as a powerfully punctuating, eye-focusing shape, precisely located, it is the key to the dynamic center of the

space organization.

In the physical sense, space is inseparable from time and motion. Space, time, and motion are mutual functions, and none of them can be conceived of in isolation. It follows logically that pictorial "space" should also be considered with respect to the dynamic forces that act within it and upon it.

Volumes are but fragments of three-dimensional space containing mass. When dealing with the dynamics of space composition, we must therefore consider two sets of forces:

- 1. Forces related to the relative position and motion of volumes and space, regardless of whether the activity involves either or both.
 - 2. Forces acting within the volumes.

In "The Presentation of the Virgin" (Plate 9) by Tintoretto, the figures and architecture serve as a foil for the activity of the surrounding space. It is the space that contains vast kinetic energy as it swells and swirls around the projections made by the figures, like the ocean pounding at a rocky shore, and as it recedes with extreme velocity into infinite distance.

By contrast, in Titian's "Man with Glove" (Plate 107), the dynamic forces are centered within the volume; its pyramidal formation, the downward pressure of the directional movement, its solidity and structural color evoke a sense of earthbound mass, gravity—in other words, potential energy. Although the surrounding space contributes to this effect, it is itself comparatively at rest.

Visual space differs from physical space in one primary way. It does not exist without light. Light is one of the basic and most readily recognizable manifestations of energy in the physical world. It is, therefore, not surprising that the manner in which it is handled in painting significantly affects the psychodynamic responses elicited in the observer.

To illustrate the differences in the dynamic effects of light, we may juxtapose the low-pitched but intense, harmonic vibration induced by the Venetian glow of Titian (e.g., Plate 107), the stabbing impact of the brilliant flashing beams of

light in El Greco (e.g., Plate 105), the stroboscopic patches of illumination in Caravaggio's "The Calling of St. Matthew" (Plate 8), which jitterbug in space in a capricious pattern of their own, almost detached from the objects, and the feeling of penetrating warmth of the inner glow of Rembrandt (e.g., Plate 108), whose illuminated areas appear to emit rather than to reflect energy. Again, we may compare the sense of clarity, precision, and rapid rhythm with which Constable guides us along the stepping stones of his high-lights through Hampstead Heath (Plate 10) with the arresting impact of the hazy glare of approaching headlights in Turner's "The Fighting Téméraire Towed to Her Last Berth" (Plate 11). There are, indeed, as many examples of effects of light as there are paintings; in each, the element of light establishes its own specific set of dynamic relationships.

No discussion of dynamics in painting would make sense without examination of color. Different colors have different wavelengths, a fact which, in part, accounts for their differing dynamic activities. Among these is the phenomenon of temperature, which we acknowledge by describing color in terms of its warmth or coolness. Color also plays a part in the relative position a unit occupies in pictorial space: red units appear, as a general rule, closer to the observer than do blue ones. This could be related to the common association of proximity with warmth and distance with coolness.

In considering these general statements, we should keep in mind that not only does its hue, but also the degree of illumination with which a color is infused, contribute to its dynamism. It is known that intense brightness, high saturation, and hues of long wavelengths—features we find in, for example, the colors in Soutine's "Flayed Rabbit" (Plate 70)—produce excitement.

The placement of color units in a painting may reinforce directional patterns of the drawing, as, for instance, in "The Adoration of the Magi" (Plate 106) referred to above, where the helicoid line of the procession is strongly accentuated by a mosaic pattern of reds and blues in the garments of the figures and the upper part of the peacock unit, ending in the large blue area of the Virgin's cloak. Playing against

a background of soft, earthen tones, the reds and blues create a dynamic element of vigorous, spiralling motion.

Of all the plastic means, color is by far the most relative. Regardless of its position in the spectrum, the dynamics of color are invariably associated with its action upon and interaction with other colors. Furthermore, these dynamics depend upon the combination of color with light and the other plastic means.

In the foregoing discussion, we have examined some of the dynamic events related to line, space, light, and color—events which occur as a result of direct external sensory stimuli. A second group of psychodynamic forces are those for which the causative mechanism is intellectual in nature.

Such intellectually founded dynamic effects are obviously generated by the creative use of distortion in visual art. Throughout our lives we have acquired the knowledge that physical objects follow certain established dynamic patterns. A dropped rubber ball will bounce; a dropped apple will not. Objects or bodies tilted beyond a certain angle will topple. Because sunlight comes from a single source, objects in its path cast a single shadow. Receding parallel lines meet in infinity. Objects are seen at any given time normally from one side only.

These dynamic conditions of reality are derived from experience rather than from sensation alone. We know them because we have, from past experience, learned to link certain factual events to the sense reports we receive, and we anticipate that the meanings we have learned to attach to a certain sense stimulus will be consistent throughout.

The artist, however, may tamper with such "laws of reality"; he may create his own values of dynamism by introducing distortions, which, because they are unexpected, create tension. Cézanne, for example, gives us a levitated pear; Glackens illuminates a scene as if there were two suns; Seurat interrupts the path of light with an object which, contrary to experience and expectation, does not cast a shadow; de Chirico's receding parallels converge toward two or more points in different locations in space; the human body, which we know to possess a certain shape and certain proportions, will, in the hands of El Greco or Modigliani, by

its elongation, assume a different set of proportions and of balances of components, thus forming a new dynamic pattern; and the cubists let us see a body from several sides simultaneously.

As we have indicated, the dynamic forces set in motion by such departures from the reality of our past experiences depend on complex intellectual expectations, although they were initiated by simple sensory stimuli. The artist's distortions intrude upon our grasp of reality; they disturb our equilibrium, our adjustment to what we meet in our environment, engendering within us tensions and forces intended to bring about a new adjustment to the new pictorial reality and, thereby, to restore the equilibrium.

Nonrepresentational art cannot avail itself of this method of inducing psychodynamic phenomena, and therein lies one of its deficiencies.

At this point, we should summarize what has been established so far and repeat the gist of our theme. Our object is not, and could not be, to provide a comprehensive analysis of all the dynamic factors in painting. Rather, our aim has been to specify and to exemplify the occurrence of dynamic phenomena in painting and to demonstrate to the reader that these phenomena are of an objective nature, i.e., that they are inherent in the painting itself; they are generated by its plastic elements, but they owe their meaning to our responsive psychologic processes, processes initiated by the visual stimulus of the paintings and developed further by means of reflexive, perceptive, and intellectual responses, some of which we have briefly mentioned. We find that in any painting we may recognize dynamic properties related to, but at the same time separate from, its illustrative, decorative, and expressive properties. The quality and mutual relationship of these sets of properties is specific to and characteristic of any work of art. They give it its identity and distinguish it from all others. Hence, using a simile from physical science, we may refer to them as esthetic parameters by which a work of art is defined.

In the following pages, we shall, by examining Henri Rousseau's "Fishermen" (Fold-out Plate 12), illustrate our thesis that, in the analysis of a painting, dynamism not only

qualifies as a separable parameter, but that to discover, understand, and enjoy the dynamic elements of the work will enrich our esthetic experience of it.

The dynamic theme of "Fishermen" is one of great tension brought about largely by purposeful distortion of

line, space, color, and light.

The painting attracts and holds our attention by virtue of the utterly dissimilar treatment of its upper—the trees and sky—and lower—the buildings and water—halves. While the former is characterized by sweeping movement and simple but potent contrasts of line, space, color, and light, the lower half presents a sophisticated system of complex linear pattern, intriguing movement, subtle and ambiguous spatial relationships, graduated color, and active play of light.

The basic dynamic schema of the painting may be gleaned from its linear composition, which pits the strict geometry of the vertical-horizontal grid in the bottom half of the canvas against the single, erratic, lacerated, extremely rapid line occurring in the top half at the juncture of the silhouetted trees and the sky. The activity of the grid pattern in the lower part is created by the presence of three separate bands (comparable, in their varying tempi and interrelationship of contrasts, to the movements in a musical composition). The lowest band, the water, is dominated by the horizontality of the moderately active white lines. This horizontality is, however, equivocal: the artist carefully avoids giving any indication of movement either to the right or to the left, thus establishing a kind of oscillating base for the dynamic composition of the entire picture. Further, the horizontality is tempered by the rhythmic interruption of the short, black, vertical reflections of the figures in the water and of the slanting fishing lines. These latter introduce a contrasting element of obliquity, which underscores the gridlike regularity of the pattern and, in addition, prevents monotony.

The next band, or zone, that of the shore line, is characterized by a steady, forceful, unidirectional, horizontal flow from left to right, its slow tempo governed by the beat of the vertical figures. Experimental study shows that the eye

travels in the direction of decreasing intervals, and here the direction to the right is unequivocally established by the decreasing size of the figures and of the intervals between them.

At the same time, the small, dark figure on the left, by not conforming to the decreasing-size pattern, holds the flow in check and stops it from becoming a torrent—another instance of the tension-creating, contradictory forces which typify this work. The same is true for the soft arc formed by the heads of the fishermen, which, with the radial arrangement of the fishing lines, softens and controls the hard, unbending horizontality of the entire lower third of the picture.

In the third zone, that composed of the houses, the grid pattern is still maintained. This zone is the most complex of the entire painting. Its rhythm, in contrast to the slow sequence beneath it, is like a rapid staccato beat on a snare drum. It still retains a strong element of horizontality, with lively movement that carries us to both the right and the left: while the decreasing width of the houses strongly pulls us to the right, we are nudged in the opposite direction by diminishing dark intervals and, especially, by the increasing frequency and accelerating rhythm of the dark rectangles; movement to the left is further implemented by the tapering of the wedges of the shrubbery and the shading of the houses and by the convergence to the left of the two rows of windows on the tall building—a tendency, again, countered by the slant to the right of the decreasing height of the doorways. We are confronted not with a confusing stalemate, but with an active flow of forces in opposing directions. With all its horizontality, however, this area of the painting is dominated by the vertical elements, which are intensified by their contrast with their surroundings. The verticality is further reinforced by repetition, by the arching tops of the vertical rectangles, and by the fragmentation of the main horizontal elements.

Altogether different circumstances prevail in the upper half of the picture. Here, there is only the clear upward thrust of the peaks of the silhouetted tree line, in balanced opposition to the plunging, jagged stalactites of the intervening spaces. The energy inherent in this pattern perhaps becomes more evident if we turn the picture upside down and imagine a landscape of craggy, snow-covered mountain peaks stabbing into a darkened sky: the force of the incisive line of juncture, its vibrating intensity heightened by the total absence of secondary pattern, is of such magnitude that it fully balances the linear intricacies of the lower half of the picture.

The space composition of the entire canvas follows the same dynamic sequence as does the linear organization. The lowest layer is made to vibrate by simultaneously indicating the water's surface and its depth. As in the case of the horizontally oscillating white lines, the effect of this ambivalent treatment sets the pace for the space composition as a whole. Directly above the unequivocally flat shore line immediately behind the figures, the broad, green band can be interpreted either as a solid, rising wall, mounting like a high step to the next sheetlike horizontal plane, or as a flat, receding surface joining the shore line to the street on a single horizontal plane. Again tension is augmented by spatial ambivalence.

It is in the central zone, the area containing the building units, that the treatment of space becomes the most complex. The overall frontality and forward thrust of the buildings, set off by the dark, silhouetted trees, is broken by the illusion of deep space created by the exaggerated linear perspective of the receding passages and, at the right, of the gate.

The solid, flat face of the buildings is pierced by spatially three-dimensional units of windows and doorways. The whole grouping is qualified by a rapid, angular, staccato in-and-out movement in space that echoes, in rhythm and complexity, the previously described left-to-right and right-to-left linear activity of this central zone. Although it is quite frontal, the building to the left of the central alley appears to be facing slightly to the left, an effect largely due to the forward twist of its side wall and to our experiential knowledge of the visual properties of rectangular structures. Similar ambiguity is evident in the tall, adjacent building. The convergence at the left of its upper windows and at the right of the lower ones imparts an internal spiral torsion

which serves to thrust the entire building forward, the effect being enhanced by the pattern of light. In addition, the placement of the two fishermen on the left and of their converging rods helps to turn the tall house toward the right and the adjacent building toward the left.

Another frontal plane is firmly erected by the isolated house at the right of the central alley. Albeit screenlike and two-dimensional, this unit is stabilized in space by being pushed back by the action of the wall, shrubbery, and gate at the same time that it is propelled forward by the silhouetted trees behind it. Once more, then, we have a dynamic equilibrium of opposing forces. The structure is firmly rooted and pinned in place by the "skewer" line which passes through its chimney and the fisherman directly beneath.

Beyond the last frontal barrier of the tree line, all of the held-in energy, accumulated by the steplike spatial progression interspersed with zones of rising tension resulting from ambiguity, is suddenly released in the almost explosive, abrupt depth of the sky, a sweep toward infinity.

We should not be surprised to find that the light pattern further emphasizes the dynamics of the linear and spatial composition. From the point of view of nature, the light is unrealistic—i.e., distorted. The brilliance of the sky and the darkness of the silhouetted trees clearly indicate a light source in the distant background. The buildings, on the other hand, are illuminated from the front, each from a different direction. Yet, the front of the fishermen remains dark. despite the bands of light on the water and shoreline. Quite obviously, the light pattern is intended to create an extreme positive-negative tension in the upper half of the picture and to reinforce and substantiate the linear and spatial intricacies and ambiguities in the lower. The shimmering light in the foreground adds to the sense of vibration that characterizes the space. The absence of light in the green band beyond the water is chiefly responsible for its alreadymentioned spatial ambiguity.

In the central zone, the light plays its own rhythmic pattern. It is, however, not detached from other plastic elements, as it is in Caravaggio (cf., for instance, Plate 8),

but fused with them as the main agent in the complicated space relationships. The tallest building, for example, protrudes from the plane of its neighbors because of the relative strength of its illumination. The brightly lit side wall of the structure immediately to the right of it takes on an identity of its own and may be seen almost as a detached, three-dimensional tower, adding yet another element of ambiguity.

The forces compressing the isolated building at the right of the central alley are multiplied by the contrast of its bright illumination with the darkness in front and behind; the light heightening the color of the gate helps to emphasize the spatial depth behind it and to bring forward the structure at the extreme right.

The illogically illuminated hats of the fishermen are placed in front of the two major openings into space, thus

increasing the directness of the recession into depth.

Without viewing the original painting, we cannot actually demonstrate the dynamism of its colors. The energy content of the color is low compared to that of the other plastic means. The colors are cool and few in number. The intense forcefulness of the sky is the result of the fusion of its blue color with light and of the contrast of the resulting brilliance with the darkness of the green trees. In the lower half, the color is dominated by gradations of rather a dull green, enlivened, however, by the muted contrast of the white lines in the water, the pinkish-yellow shore, and the creamy-white buildings. While the color of these appears to be relatively bright, it does so mainly by virtue of the illumination and of the contrast of darks within and around their façades.

In the preceding analysis of "Fishermen," we have endeavored to demonstrate how each of the plastic means—line, space, light, and color—has been used to engender in the viewer a feeling of intense, but contained, energy. The outstanding feature of the pictorial forces that generate the sense of energy, as we apprehend these forces, is the fact that they result not in motion or in static weight, but in a dynamic equilibrium of opposing equivalents, achieved through carefully balanced contrasts that not only occur between the

major upper and lower areas of the painting, but are reiterated again and again, both blatantly and subtly, within them. All components of the picture say tension. Their effects are synergistic; that is, the dynamic impact we experience from the total picture is greater than the sum of its parts. Thus, we find that, in "Fishermen," the artist achieved an original and novel entity, brought about by creative distortion in the use of all the plastic means.

The configuration of forces inherent in this painting—its dynamism—is a specific and unique one which characterizes and defines our experience of the work in no lesser a way than do its illustrative, decorative, and expressive properties. The latter three cannot be divorced from each other in the final, esthetic experience of a work of art; but each of them separately, when used as an analytic tool, a figurative yardstick, or a "parameter," will define, clarify, and enrich our experience. The same is true of dynamism, which, therefore, could and should be considered another parameter of esthetic appreciation.



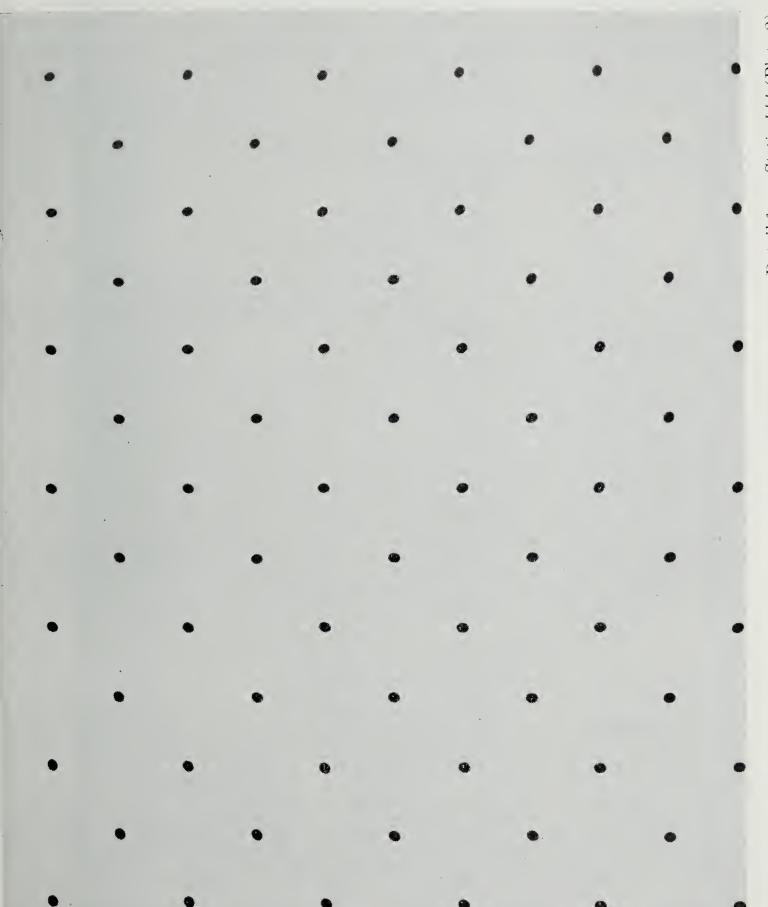
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Kandinsky

(The Solomon R. Guggenheim Museum, New York)—Page 8

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(The Power Gallery of Contemporary Art, The University of Sydney, Australia)—Pages 65 ftn, 66 Bridget Riley

PLATE 4

St. John the Evangelist Ascends to Heaven (Church of Santa Croce, Florence—Photograph, Scala, Florence/New York)—Pages 66-67



Fragment from St. John the Evangelist Ascends to Heaven (Plate 4) (Church of Santa Croce, Florence)—Page 67

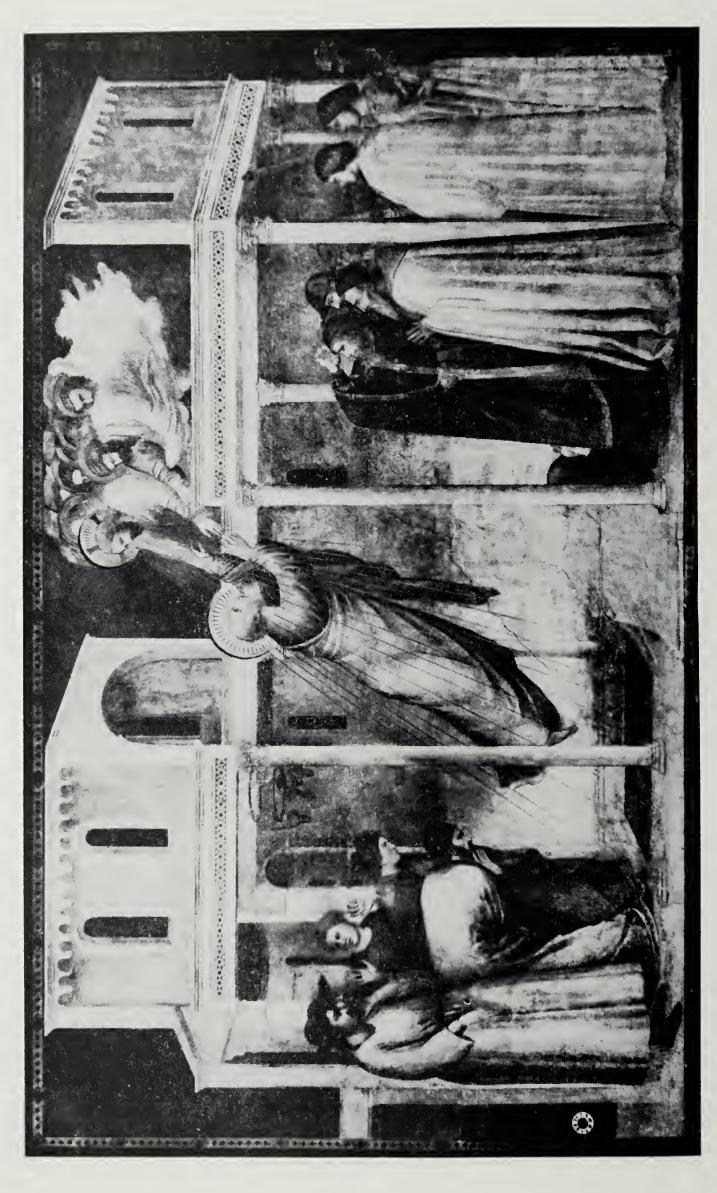


PLATE 6



Fragment from St. John the Evangelist Ascends to Heaven (Plate 4) (Church of Santa Croce, Florence)—Page 67



PLATE 8

Tintoretto

The Presentation of the Virgin (Santa Maria dell'Orto, Venice —Photograph, Alinari)—Page 68



PLATE 10



Turner

The Fighting Téméraire Being Towed to Her Last Berth (Reproduced by courtesy of the Trustees, The National Gallery, London)—Page 69



Henri Rousseau

Fishermen
—Pages 71–77



PLATE 13



Dutch, seventeenth century artist

century artist

The Centurion Cornelius
(The Wallace Collection, London
—Reproduced by permission of the Trustees of The Wallace Collection)—Pages 20, 25 ftn



Daumier

The Imaginary Invalid
- Pages 12 ftn, 19-24, 26, 31 ftn

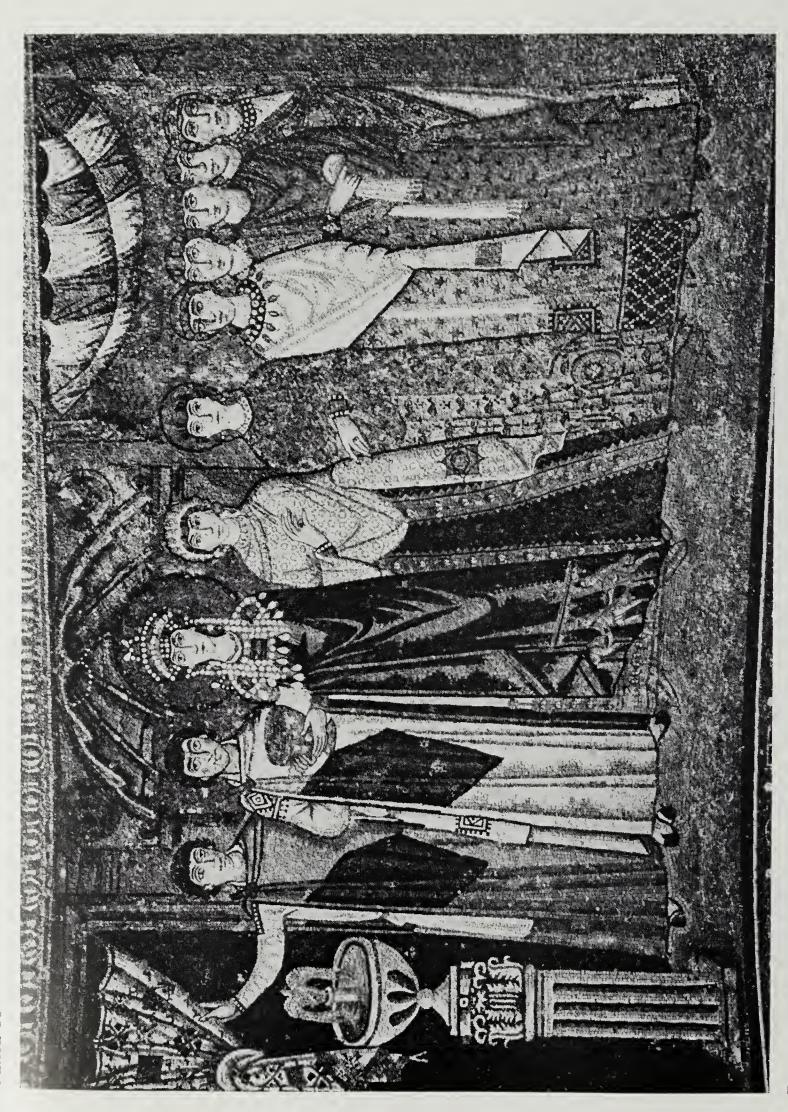


PLATE 17

Leonardo da Vinci

Annunciation (Galleria degli Uffizi, Florence —Photograph Alinari/Scala, New York)—Page 25 ftn



Nicolas Poussin

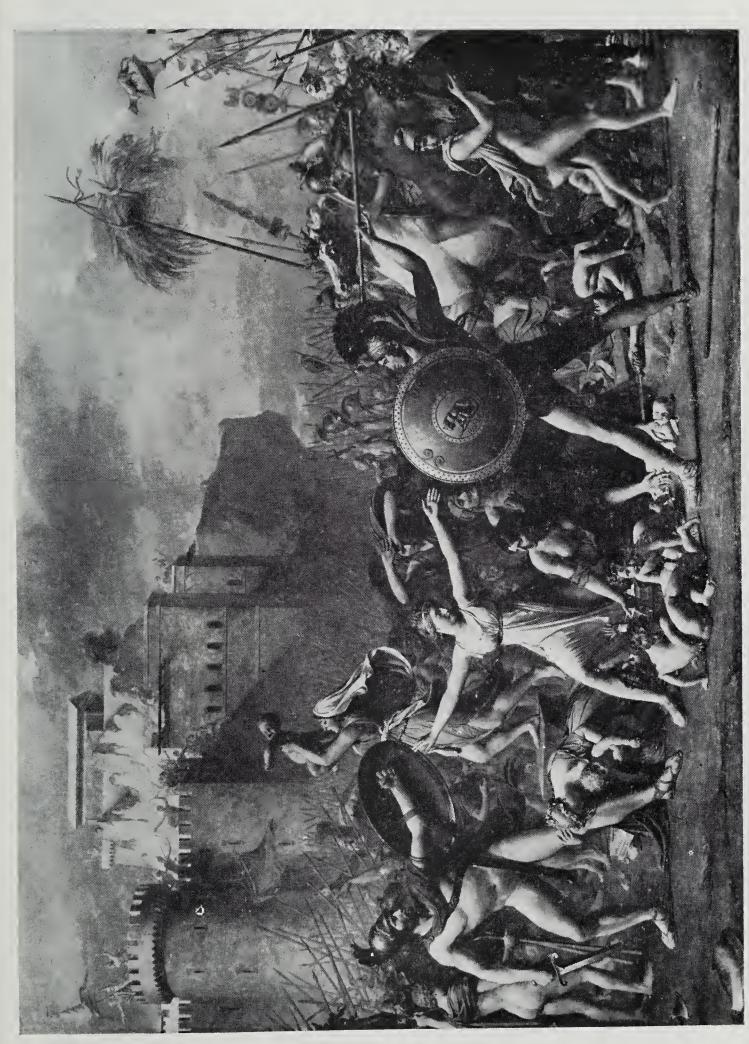


PLATE 19

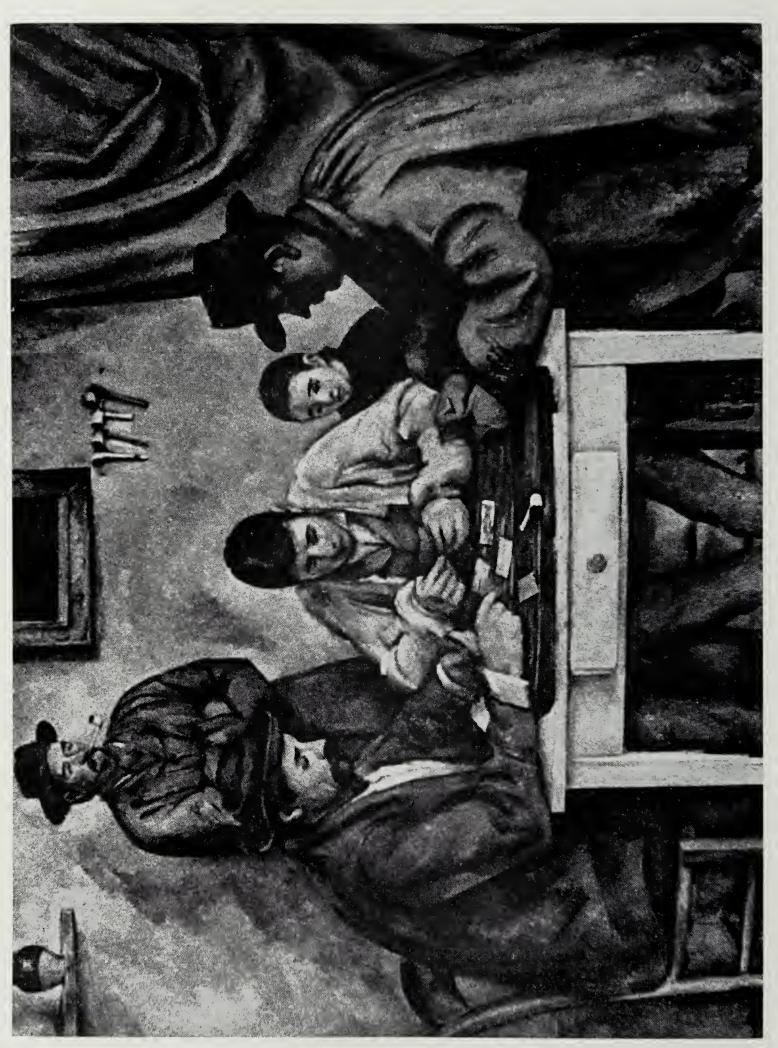


PLATE 20

Cézanne



PLATE 22



Tintoretto

Christ and the Woman of Samaria —Page 23



Daumier

The Drinkers
—Pages 12 ftn, 24–26, 31 ftn





Monticelli

Fête Gallante —Page 27



Biagio Pinto

 $\begin{array}{c} \textit{Girls Reading} \\ \text{(Private Collection)} - \text{Pages 26-27} \end{array}$

Deauville Harbor
—Page 28 ftn

Raoul Dufy

Raoul Dufy

Detail from Deauville Harbor (Plate 28)
—Page 28 ftn





PLATE 31



PLATE 32

Abe Hankins

(Private Collection)—Page 29 ftn



PLATE 34



Edith Dimock

Detail from Country Girls (Fold-out Plate 36)
—Page 28



Edith Dimock

Country Girls —Pages 27–30, 31 ftn



PLATE 37



PLATE 38



PLATE 39



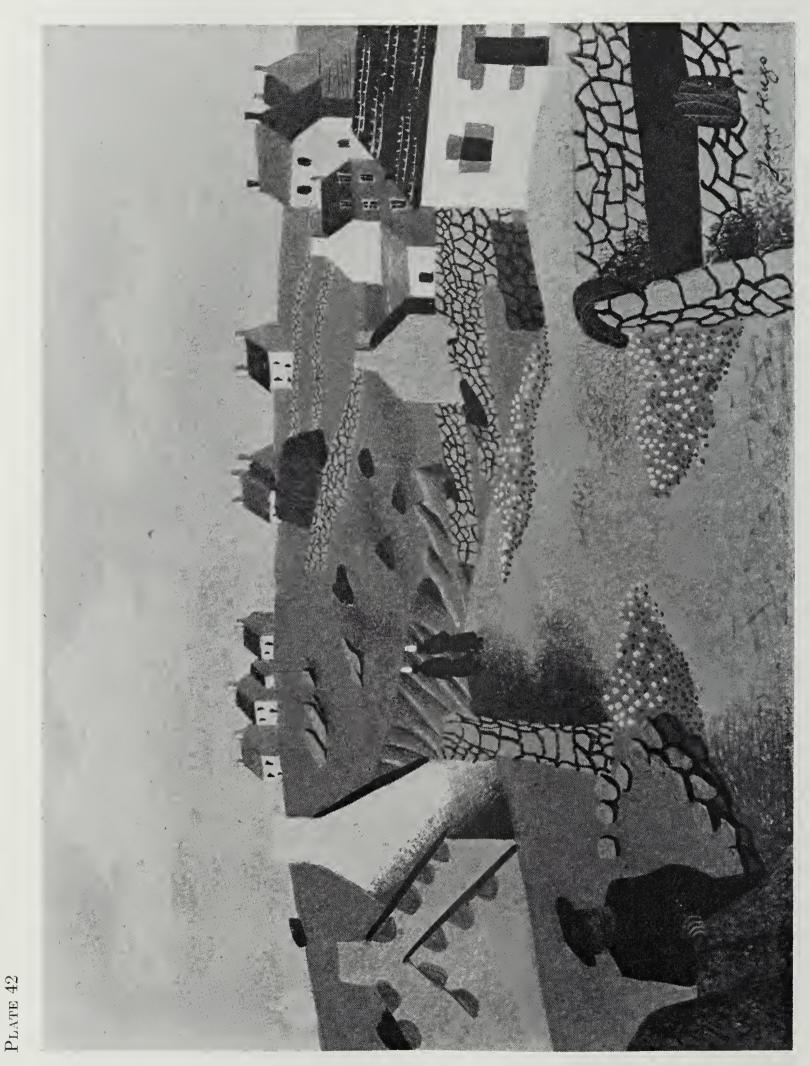
Cézanne

Leda and the Swan
—Pages 38, 55-56



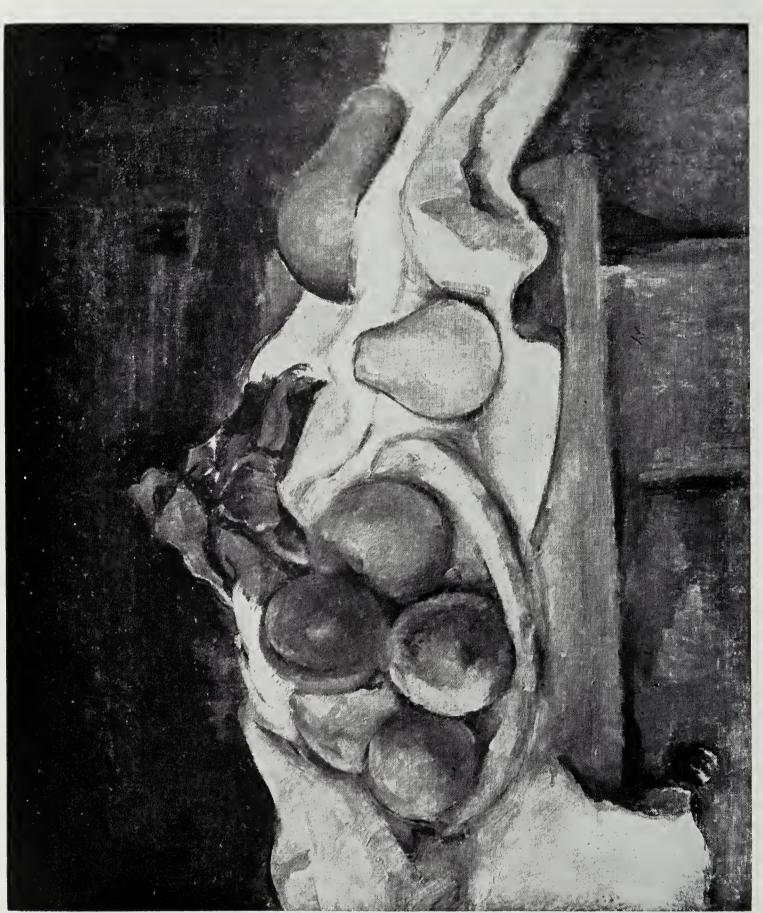
Matisse

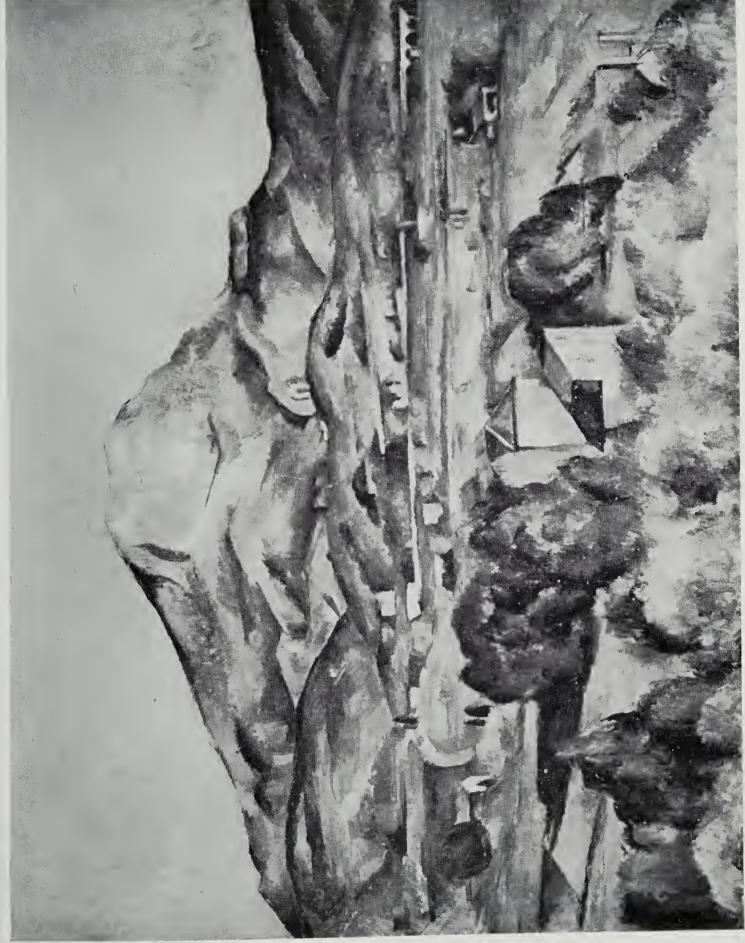
Reclining Nude
—Pages 36–40, 48, 52, 54





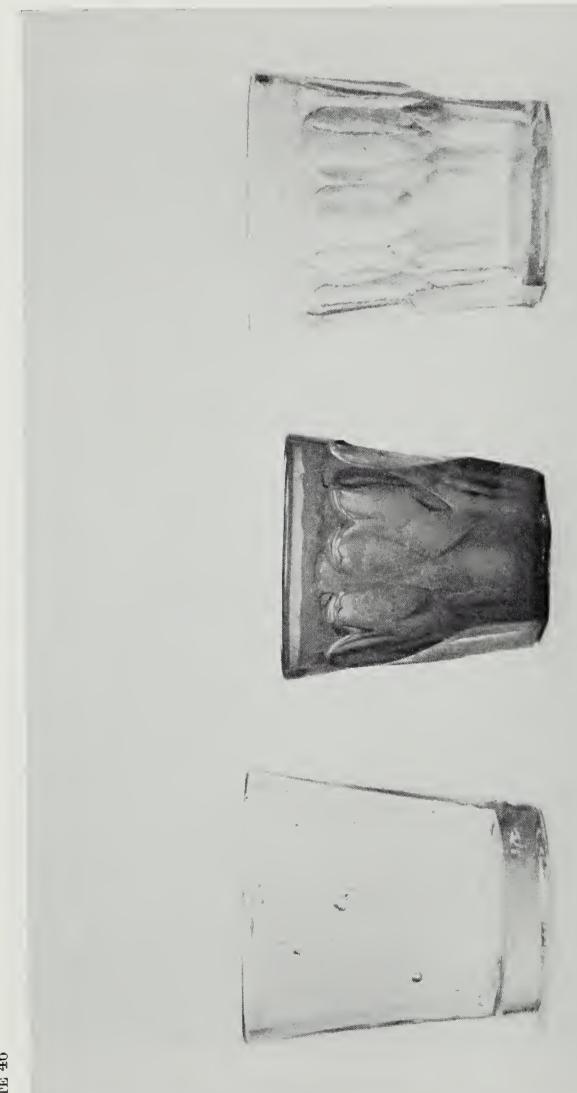
The Dancing Nymphs (Louvre, Paris ——Photograph, Musées Nationaux, Paris)—Page 45





LLATE 40

Cézanne



From left to right: Enamelled Rummer, Victorian Glass

(Private Collection)—Pages 50-52



PLATE 48

—Pages 52–53 From left to right: American Stoneware Crock, Jean Renoir Vase, Normandy Cider Jug, American Stoneware Crock

From left to right: Fisherman's Beret, Scotch Tam-o'-Shanter, Trimmed Beret

(Privately Owned)—Pages 53, 54–55

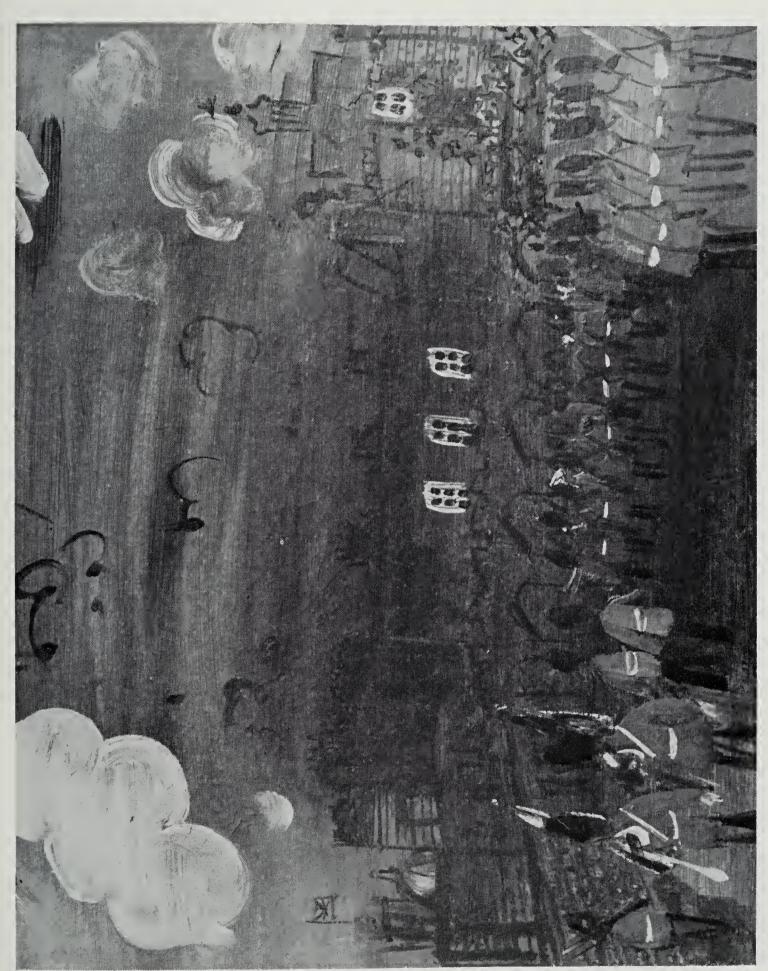


PLATE 51



PLATE 52



PLATE 54

Reclining Nude
—Pages 56–57

Renoir

Renoir

Detail from Reclining Nude (Plate 54)
—Page 56

PLATE 55



Cézanne

Detail from Leda and the Swan (Plate 40)
—Page 56



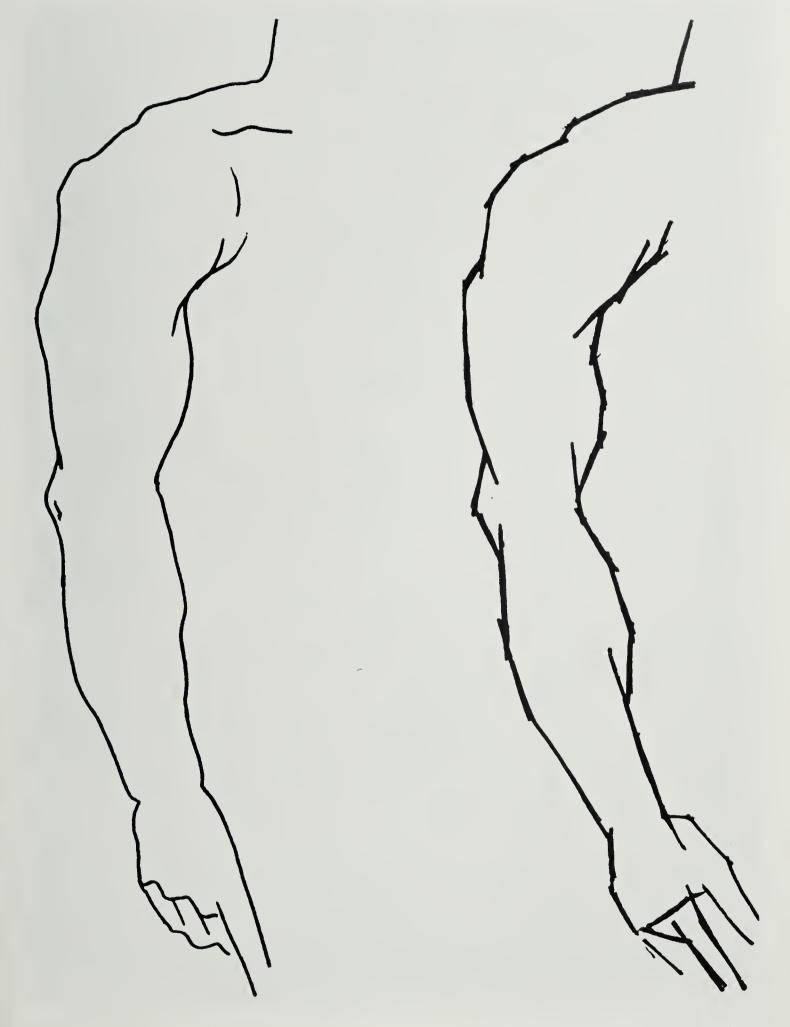
Hans Hofmann

Magazine Cover—Untitled (© 1954, Artnews— Hans Hofmann, Dec. 1954)—Pages 8, 8 ftn, 31 ftn

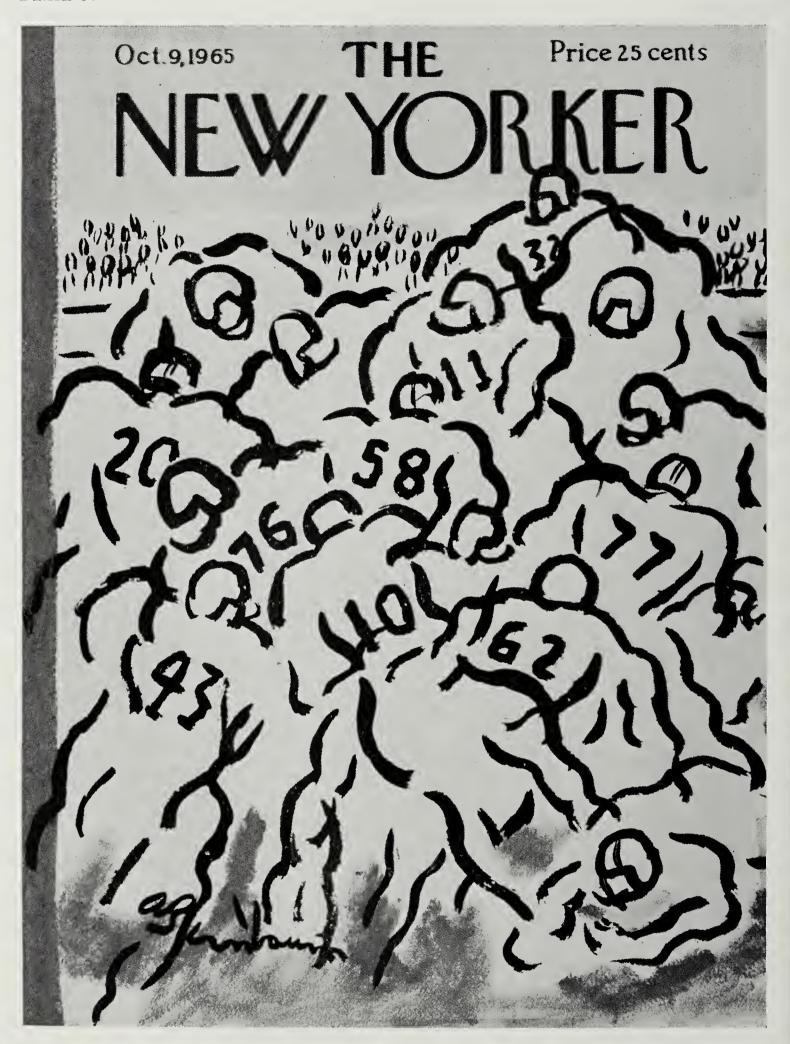


Irvin Nahan

Armenian Girl (Private Collection)—Page 11 ftn

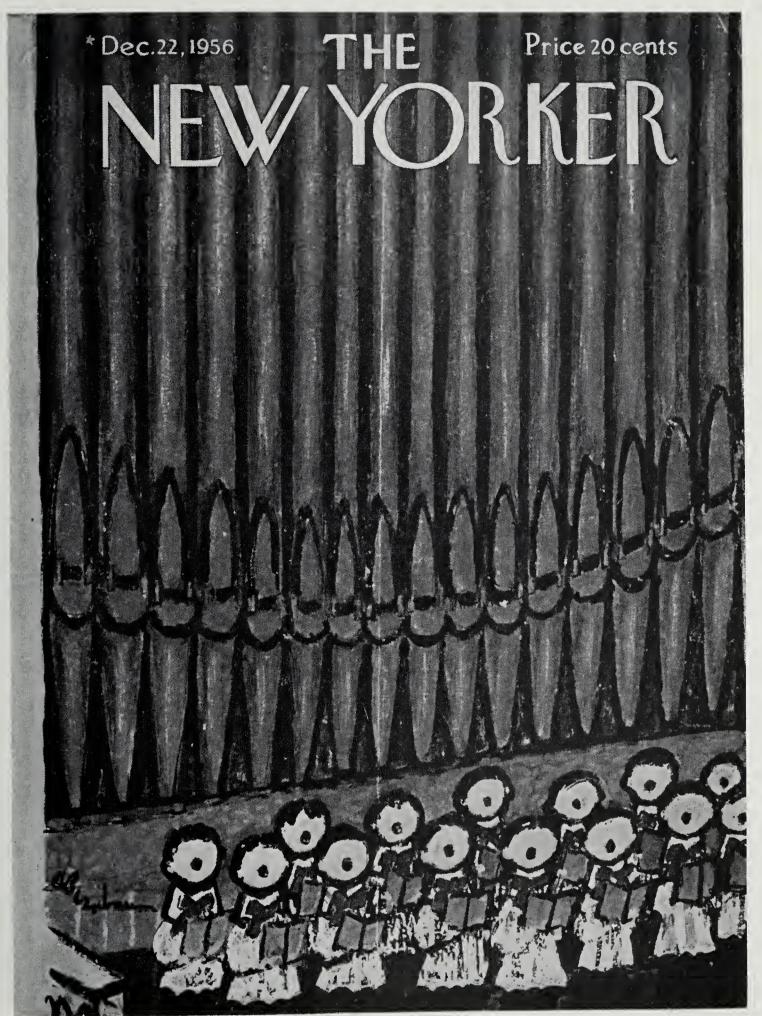


Plastic effect of line in modeling (Private Collection)—Page 11 ftn



A. Birnbaum

Football Hassle (Reproduced by permission; © 1965
The New Yorker Magazine Inc.)—Page 20 ftn



A. Birnbaum

Choir Boys
(Reproduced by permission; ⊚ 1956
The New Yorker Magazine Inc.)—Pages 30, 31 ftn



Japanese Sculpture (Kamakura Period) Guardian Figure (Detail) (Collection Ulfert Wilke, Iowa City)—Page 20 ftn



Modern Japanese, Carved-Wood Ornament

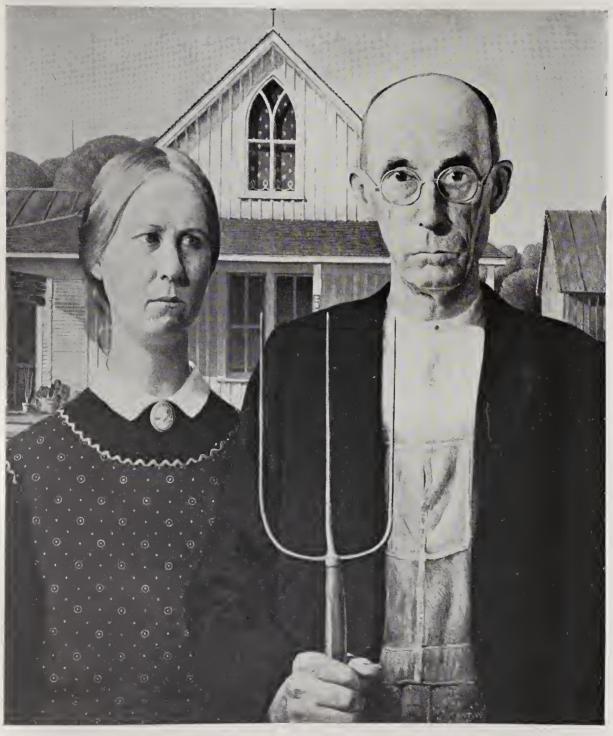
Sitting Bear (Private Collection)—Page 20 ftn



Glackens

Lenna with Basket
—Page 18

PLATE 65



Grant Wood

 $\frac{A\,merican\,\,Gothic}{\hbox{(Courtesy of the Art Institute of Chicago)}} - \hbox{Pages 12 ftn, 16, 40}$

PLATE 66 ty for Everyboay "Relax now, Please"

Leslie Thrasher

"Relax now, Please"
(Copyright 1928 Liberty Weekly Inc.
—Reprinted by permission of Liberty Library Corporation)
—Pages 12 ftn, 16–18, 20 ftn, 22–23, 31 ftn, 40, 41



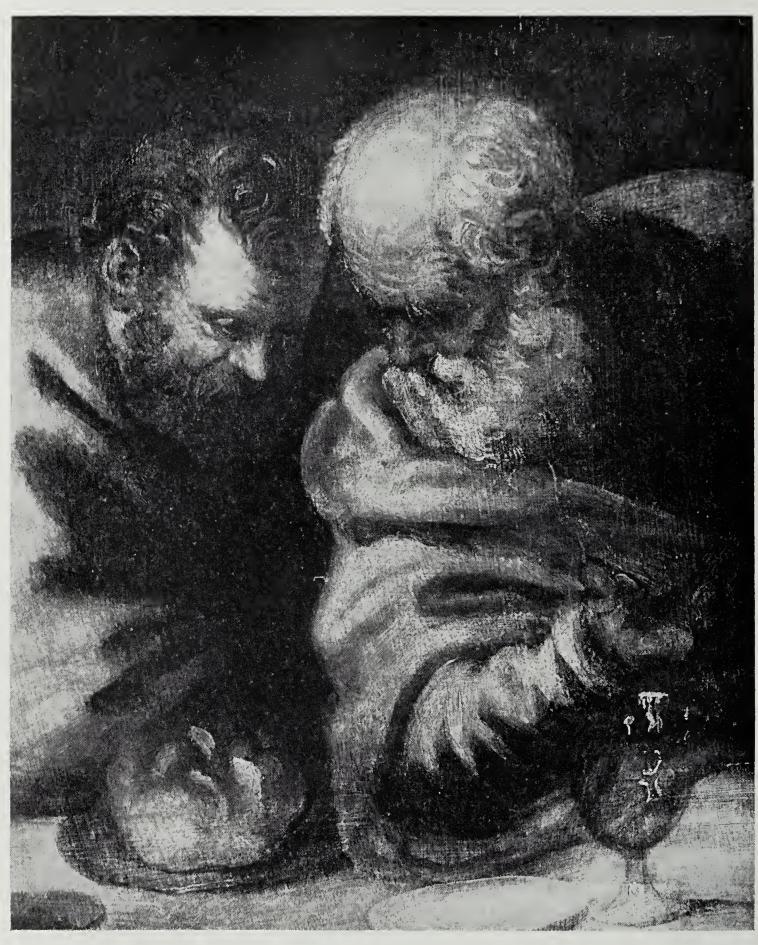
Cézanne

Woman [Madame Cézanne] with Green Hat
—Page 22



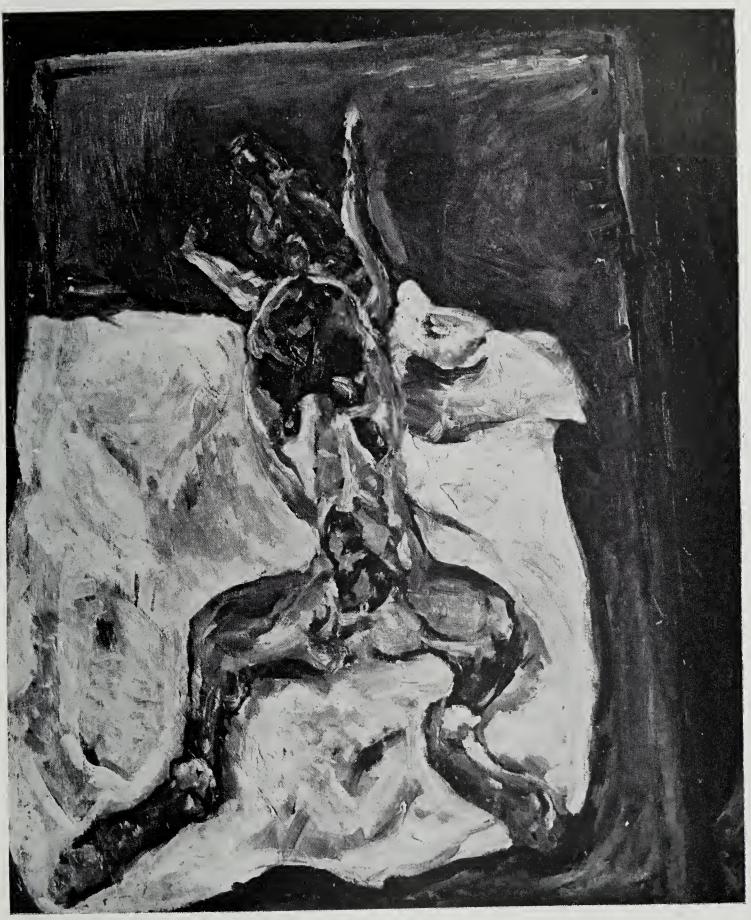
Soutine

Woman in Blue
—Page 22



Tintoretto

Two Prophets
—Page 38



Soutine

Flayed Rabbit
—Pages 27, 69



Picasso

Girl in a Yellow Hat

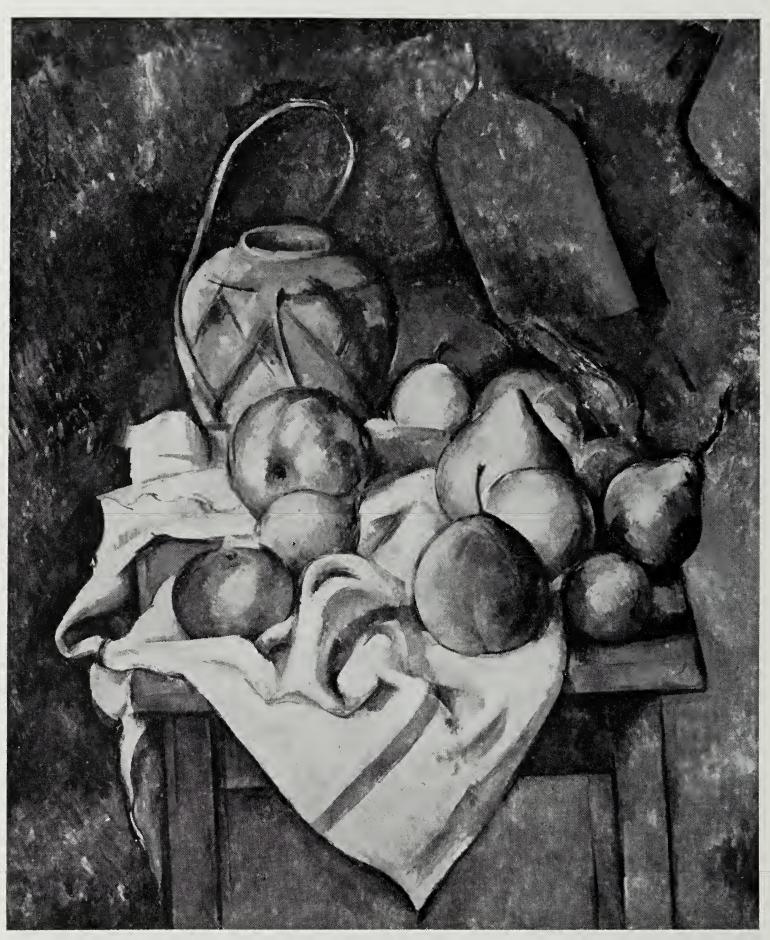
(Formerly Collection Walter P. Chrysler, Jr.—Present location unknown—

© S.P.A.D.E.M., Paris, 1975)—Page 28 ftn



Matisse

Still Life with Bust
—Page 28 ftn



Cézanne

Still Life with Ginger Jar
—Page 29 ftn

PLATE 74



Cézanne

Detail from Still Life with Ginger Jar, (Plate 73)
—Page 29 ftn



From top to bottom: Pennsylvania Dutch Saucer Pennsylvania Dutch Carved Ornament



Pennsylvania Dutch, nineteenth century artist $$Bird\ and\ Branch\ (Private\ Collection)—Pages\ 34–35$



Pennsylvania Dutch, nineteenth century artist

Bird on Flowering Twig
—Pages 33–36, 51



Manet

Head of Girl
—Page 38



Sharaku

Head of Actor
—Page 38



African Negro Sculpture

Figure
—Pages 38-39



Hindu Sculpture, third century

Figure with Lotus Flower
—Pages 38, 39



Matisse

Music Lesson
—Page 44 ftn



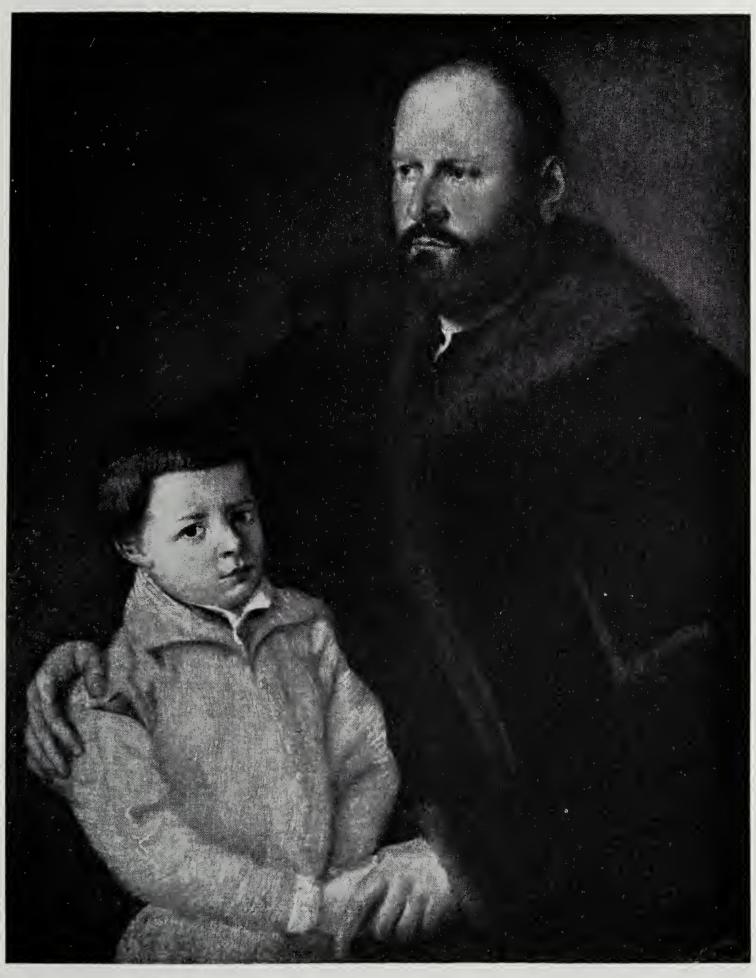
Toyokuni

The Open Window
—Page 44 ftn



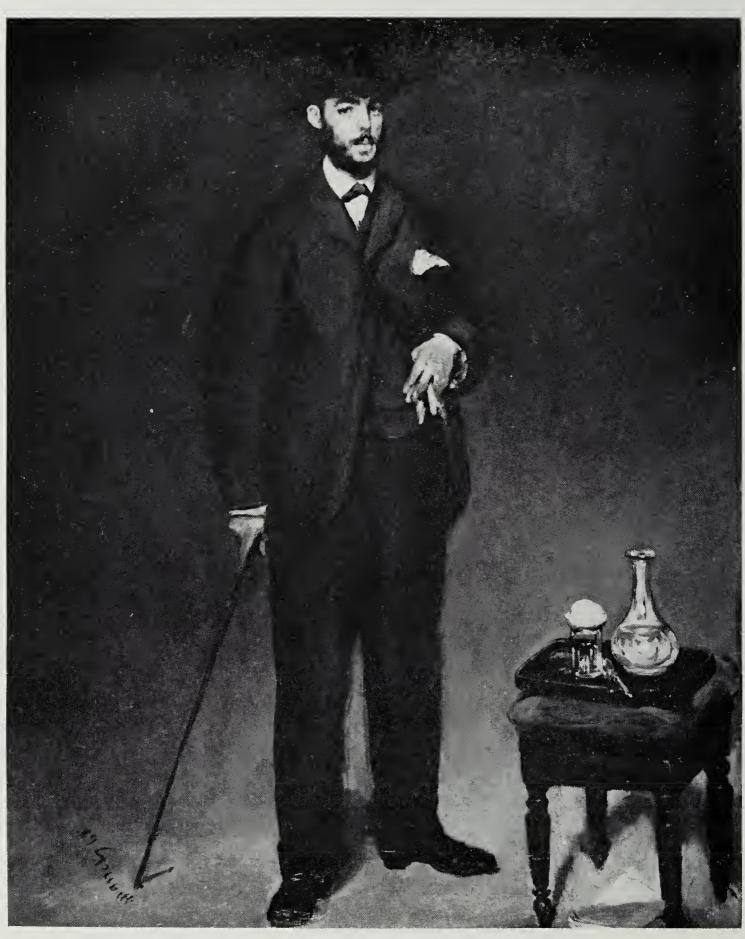
Gerard David

Madonna and Child —Page 43 ftn



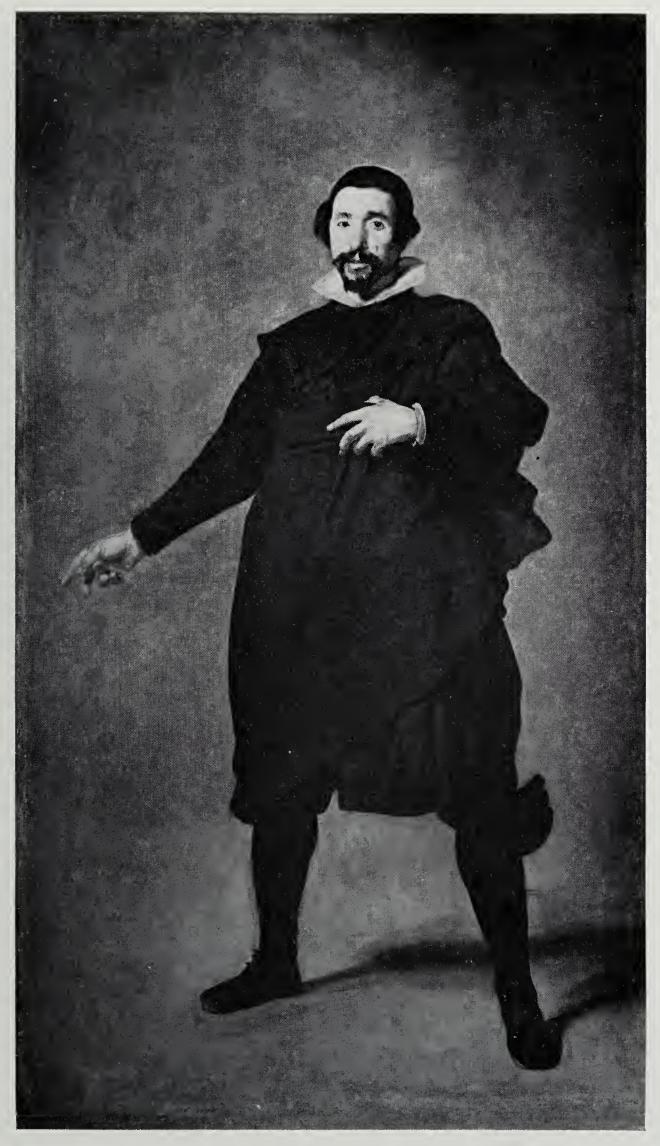
Titian

Man and Son —Page 43 ftn



Manet

Théodore Duret (Musée du Petit Palais, Paris —Photograph, Bulloz)—Pages 44, 44 ftn



Velásquez

Portrait of a Buffoon of Philip IV (Prado Museum, Madrid)—Pages 44, 44 ftn



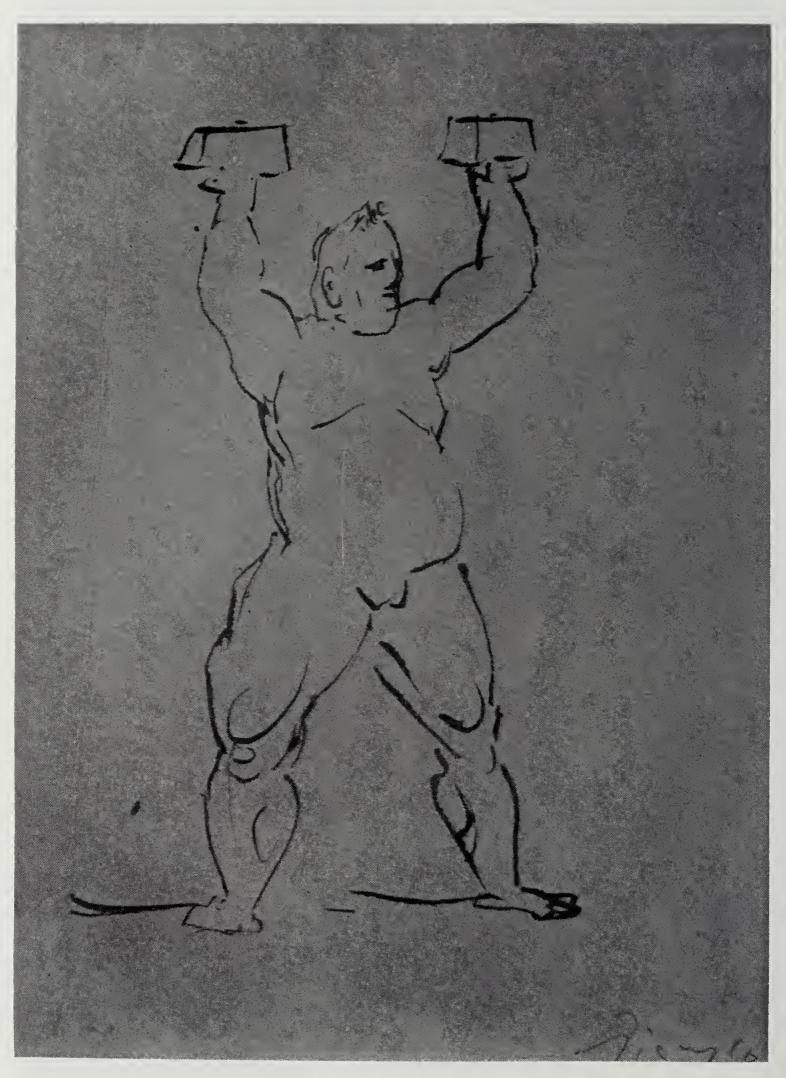
Yoshitsuya

Figures in Interior
—Pages 39, 44



Indo-Persian, XVI–XVII century

Interior with Figures
—Page 44



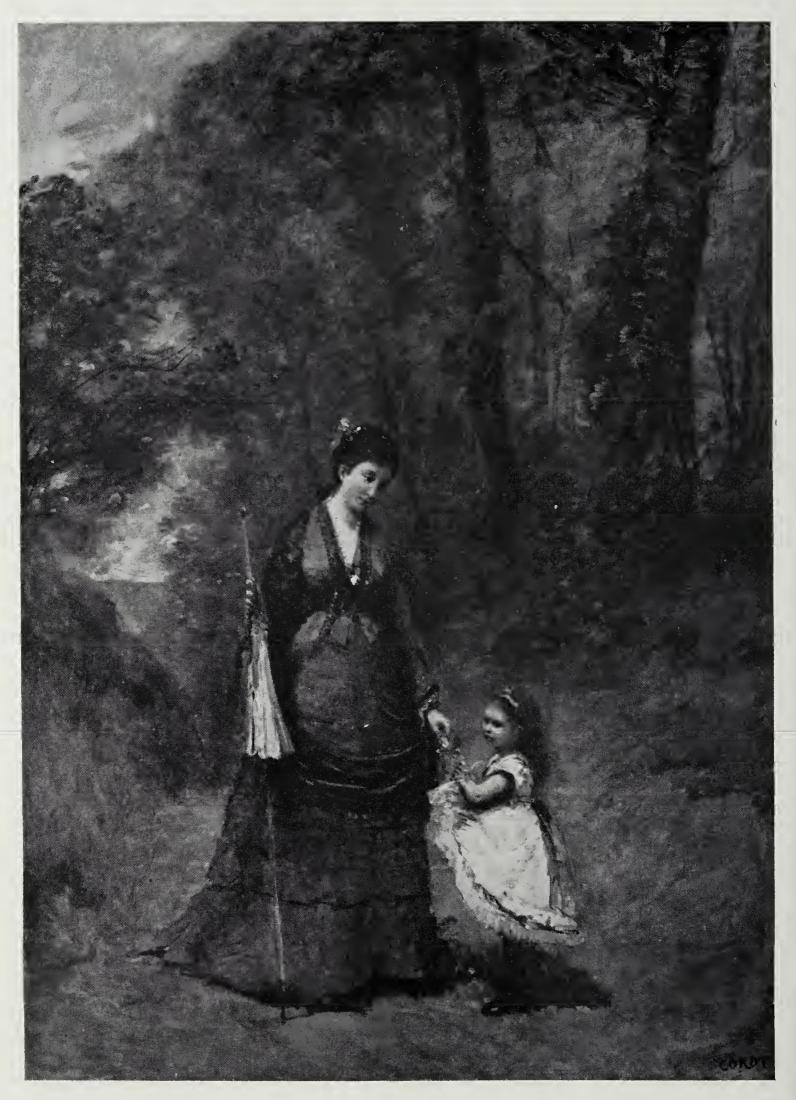
Picasso

The Strong Man
—Page 11 ftn



Hélène Perdriat

Woman and Cat
—Pages 11 ftn, 38 ftn



Corot

Madame Stumpf and Her Daughter
(National Gallery of Art, Washington
—Ailsa Mellon Bruce Collection)—Page 45



Greuze

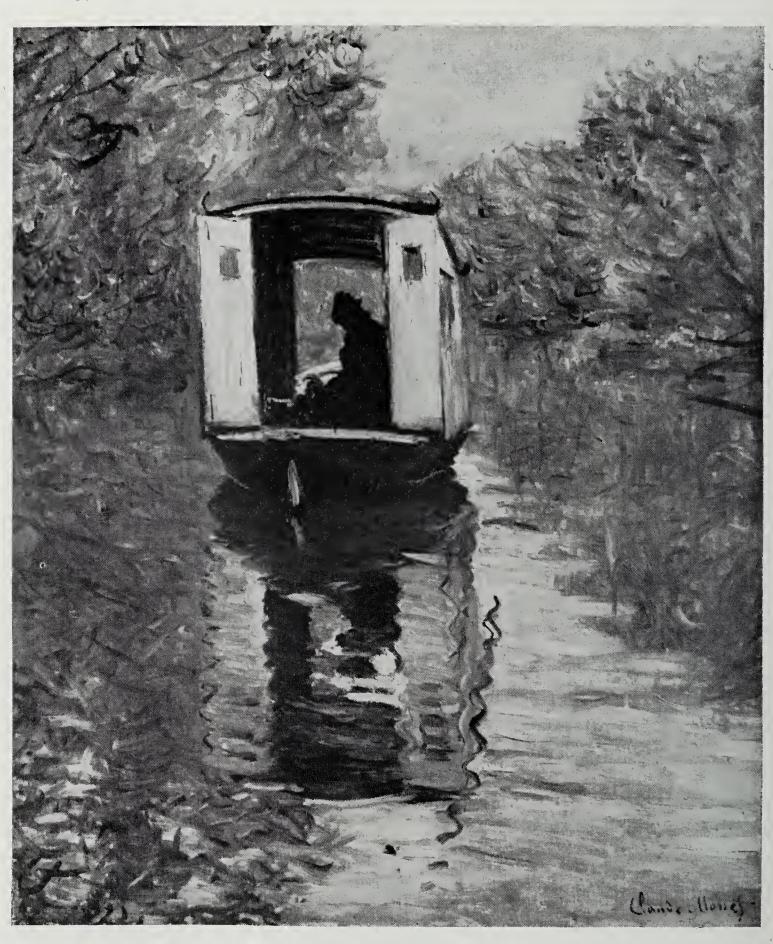
Portrait of the Duchesse de Choiseul (Phoenix Art Museum No. 0.62/11)—Page 41

PLATE 94



Renoir

Promenade —Pages 41-47, 47 ftn, 48



Monet

Studio Boat
—Pages 51–52, 55

Plate 96



Monet

Detail from Studio Boat (Plate 95) —Pages 52, 55



Brittany Bonnet



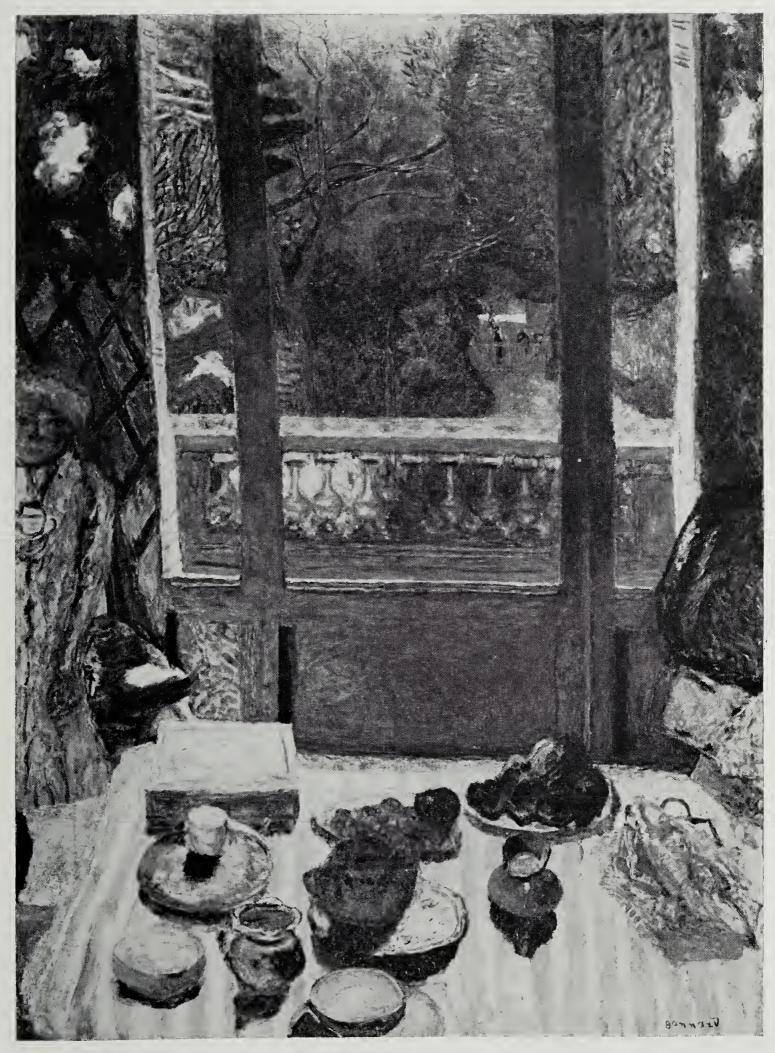
Brittany Bonnet (Plate 97) turned inside out

(Private Collection)—Pages 53-54

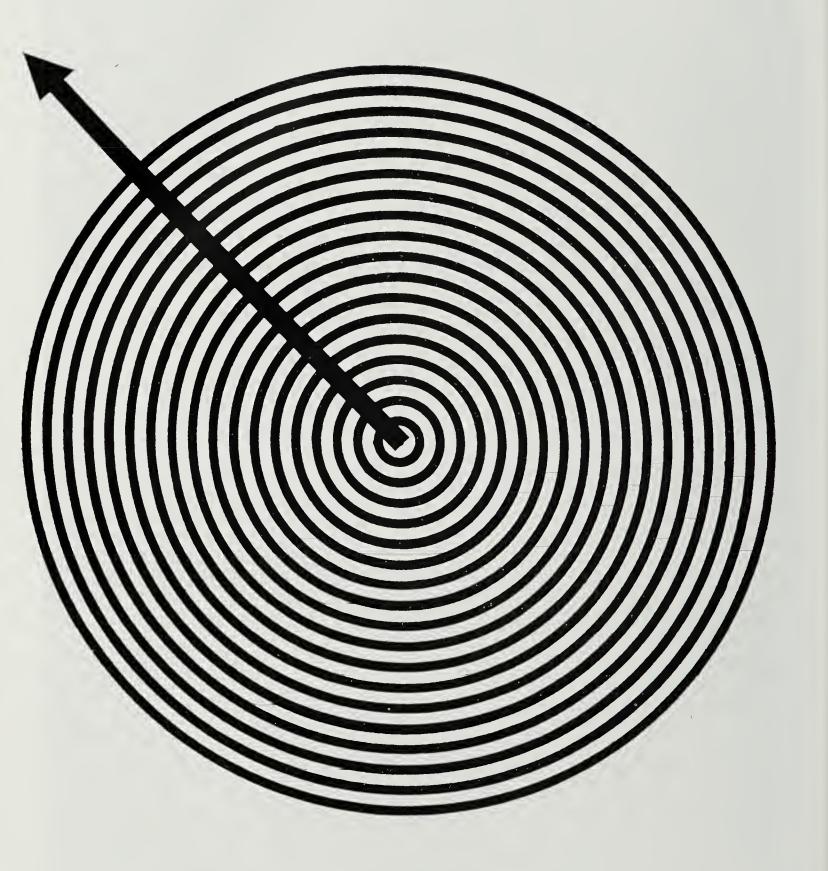


Van Gogh

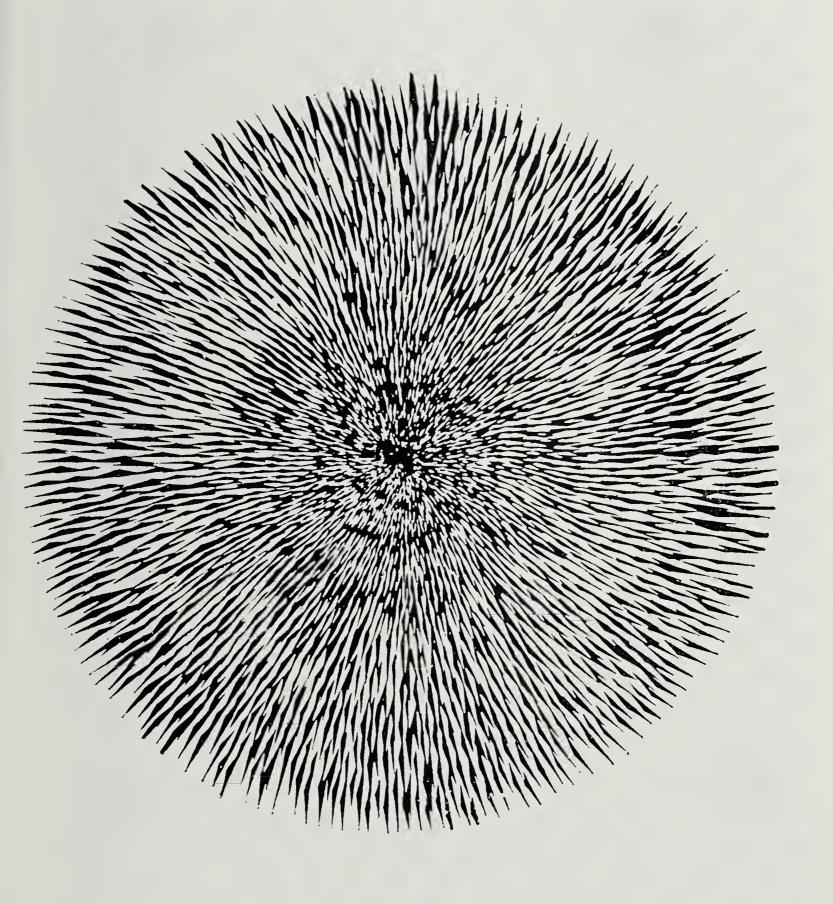
Church at Auvers
(Louvre, Jeu de Paume
-Photograph, Musées Nationaux, Paris)—Pages 53, 55



Bonnard
(Collection, The Museum of Modern Art, New York—Given anonymously)
—Page 13 ftn



System of concentric circles with variable radius —Page 62



Miroslav Sutej

Bombardment of the Optic Nerve 2

(From Cyril Barrett "An Introduction to Optical Art,"

Studio Vista/Dutton PICTUREBACK—Reprinted by permission of the publishers,

E. P. Dutton & Co., Inc.)—Pages 65 ftn, 66

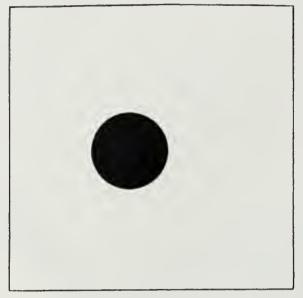


Fig. I

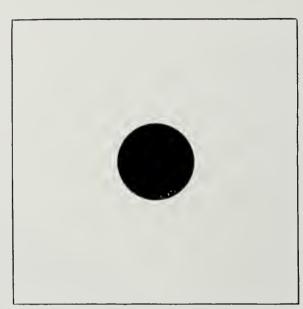


Fig. II

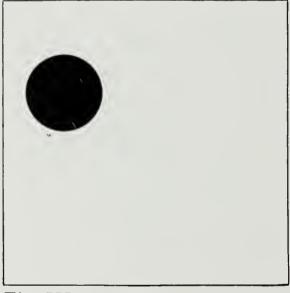


Fig. III

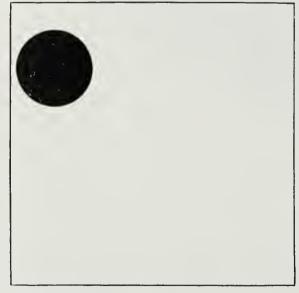


Fig. IV

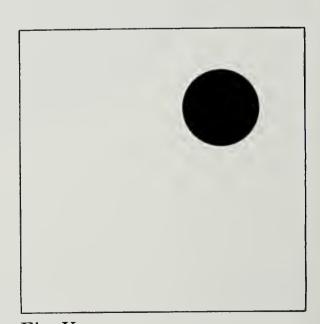
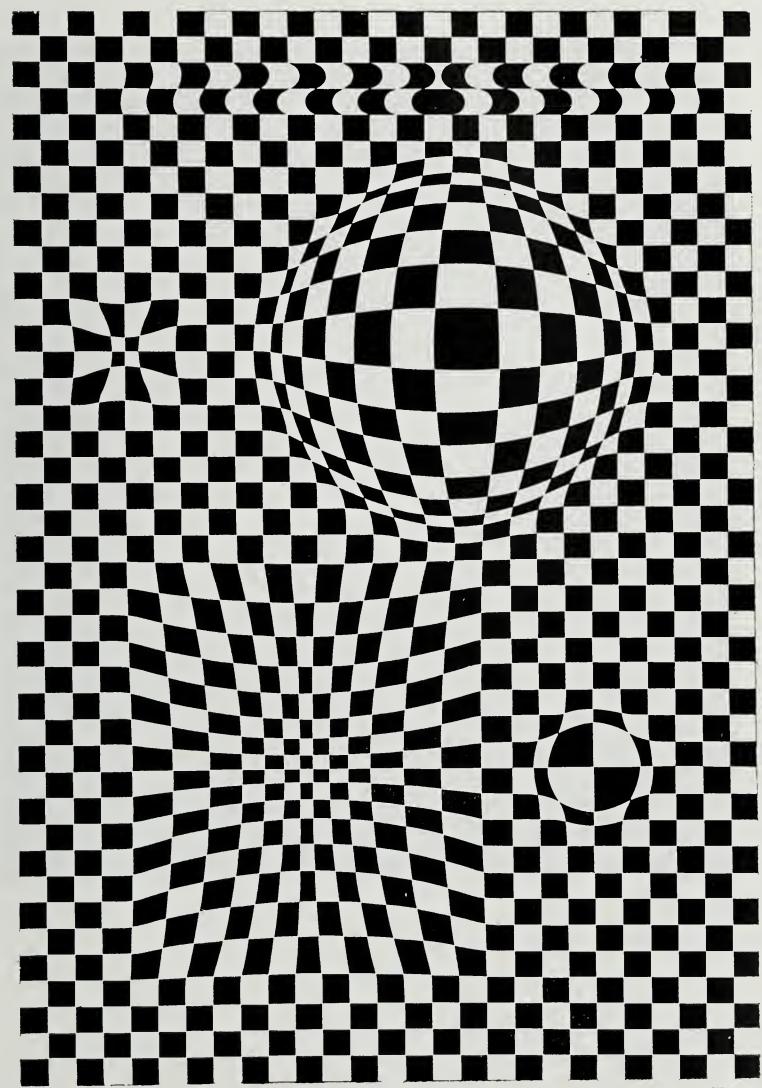
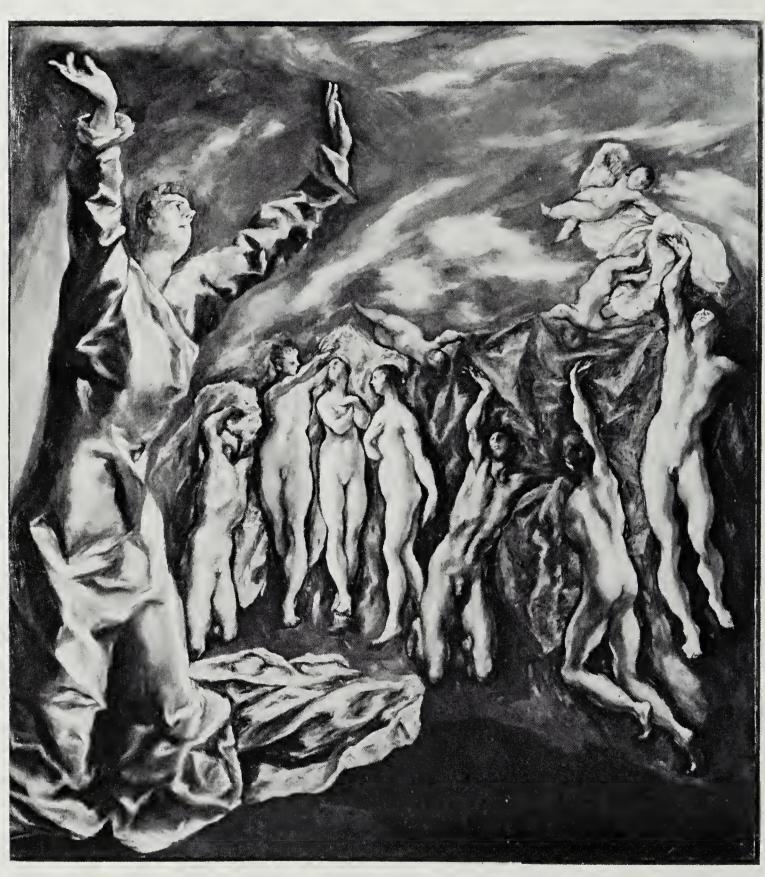


Fig. V

Black disc in various locations in white square (Figs. I and III originally published by the University of California Press; reprinted by permission of The Regents of the University of California)—Pages 64–65



Victor Vasarely
(Collection Louis Bogaertz, Brussels—Courtesy Victor Vasarely)—Pages 65-66, 65 ftn



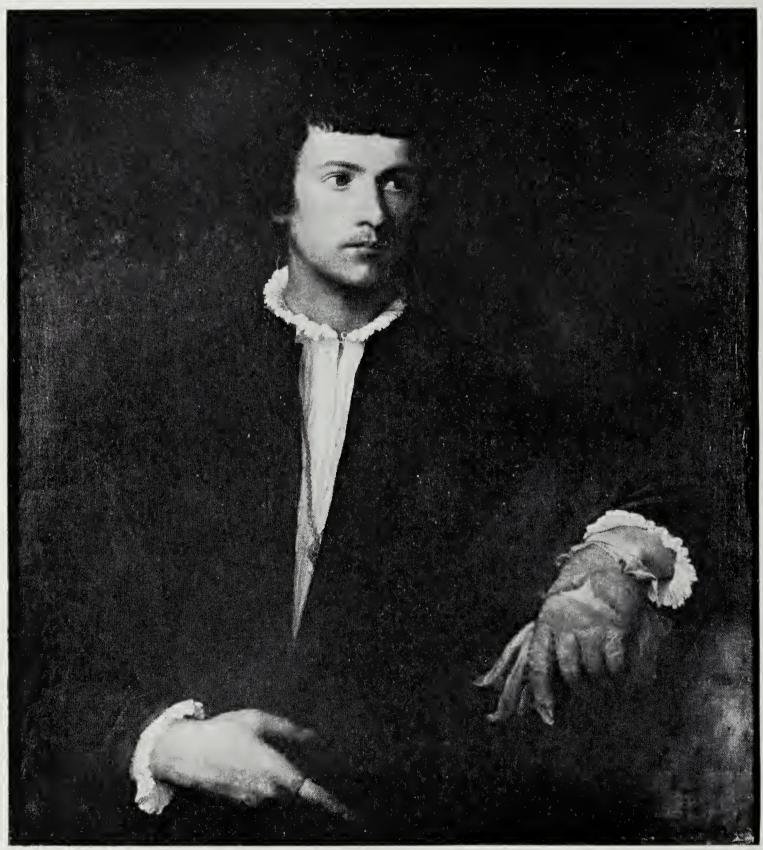
El Greco

The Vision of St. John the Divine (The Metropolitan Museum of Art —Rogers Fund, 1956)—Page 69

PLATE 106



Fra Angelico and Fra Filippo Lippi The Adoration of the Magi (Courtesy National Gallery of Art, Washington, D.C. —Samuel H. Kress Collection, 1952)—Pages 67–68, 69



Titian

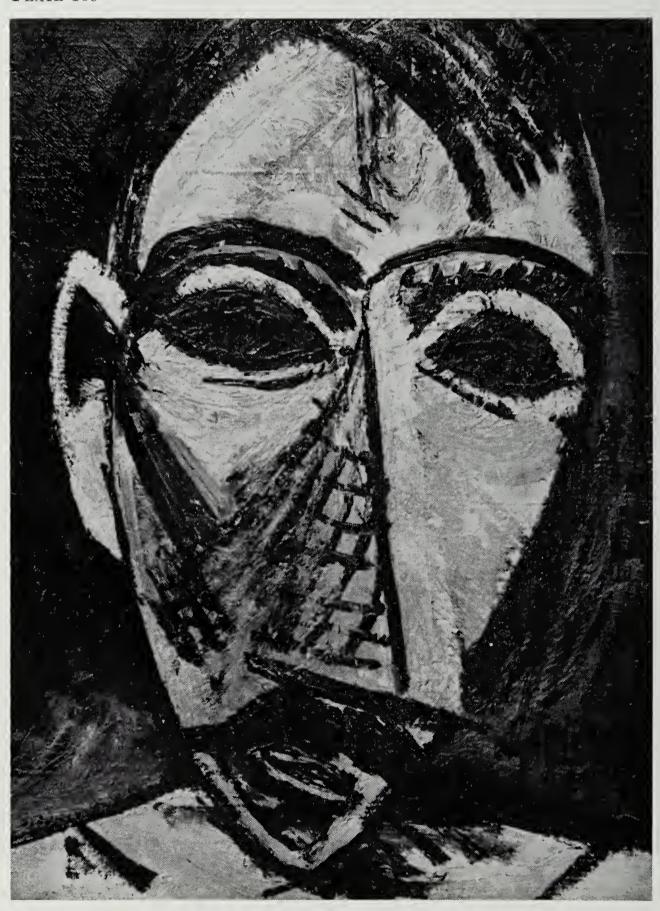
Man with Glove

(Louvre—Photograph, Musées Nationaux, Paris)—Pages 68-69



Rembrandt

Hendrickje Stoffels (Louvre—Photograph, Musées Nationaux, Paris)—Page 69



Picasso

Head of Punch
—Page 39 ftn



Corot

Gypsy Girl at the Fountain (Philadelphia Museum of Art— The George W. Elkins Collection)—Page 45

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